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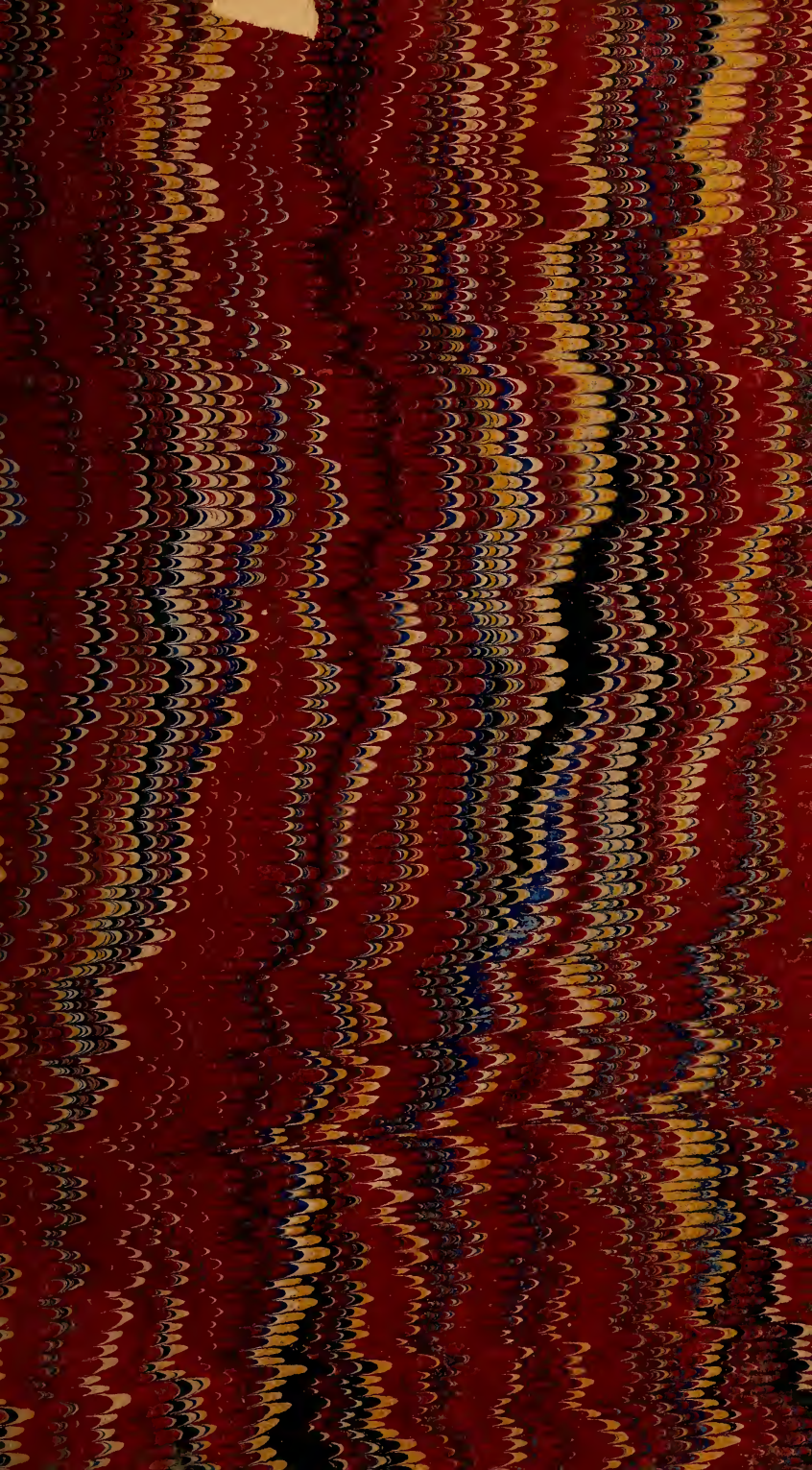
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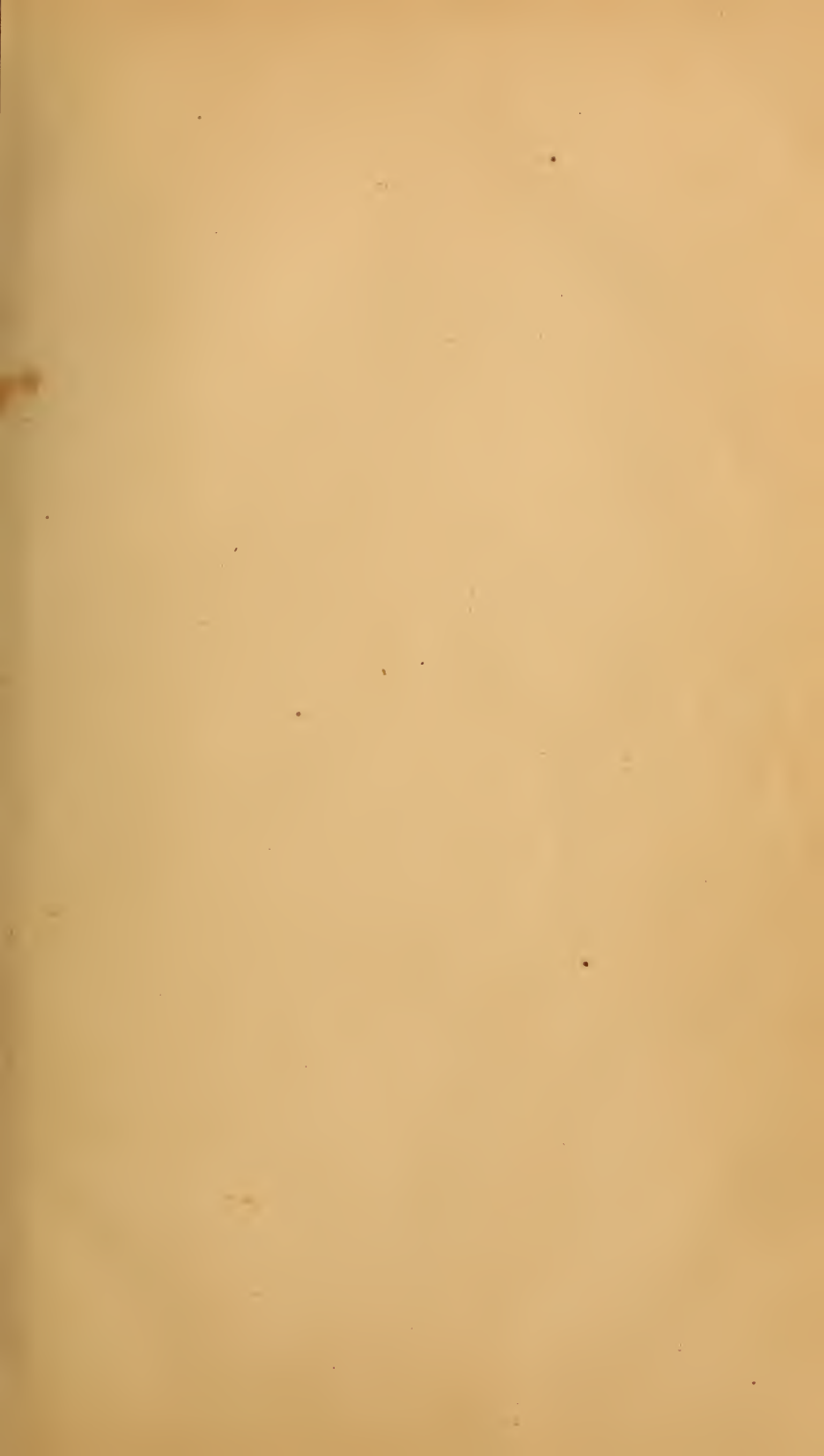
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UNITED STATES OF AMERICA







THE RIVALS

A COMEDY IN FIVE ACTS

BY

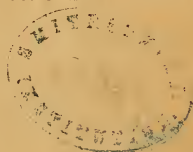
RICHARD BRINSLEY SHERIDAN.

FÜR DEN SCHULGEBRAUCH ERKLÄRT

VON

DR. L. RIECHELMANN,

OBERLEHRER AM GYMNASIUM MIT REALSCHULE ZU PLAUEN.



LEIPZIG,

DRUCK UND VERLAG VON B. G. TEUBNER.

1866.

34

PR 3682

R4

1866

HERRN DR. R. O. GILBERT

GEHELMEN KIRCHEN- UND SCHULRATH, RITTER DES KÖNIGL. SÄCHSISCHEN
VERDIENSTORDENS

IN VEREHRUNG

GEWIDMET VOM

VERFASSER.

Ein jeder, der die 'Rivals' mit Aufmerksamkeit gelesen hat, wird wohl in das Urtheil einstimmen, welches Th. Moore in seiner Biographie Sheridan's über dieses Erstlingswerk des noch heutzutage hochgeschätzten Dichters fällt. Nachdem er dem feinen Style, in dem die Conversation des ganzen Stücks geführt wird, ein wohlverdientes Lob gesendet hat, rügt er den Mangel an scharfer Charakteristik einzelner Personen, die mehr durch das wirken was sie sagen, als was sie tun, das stellenweise Ueberwuchern des Witzes, sowie das Gesuchte und Schwülstige in einzelnen Teilen der ernsteren Scenen. „*But, notwithstanding such blemishes, — and it is easy for the microscopic eye of criticism to discover gaps and inequalities in the finest edge of genius, — this play, from the liveliness of its plot, the variety and whimsicality of its characters, and the exquisite humour of its dialogue, is one of the most amusing in the whole range of drama, and even without the aid of its more splendid successor, 'the School for Scandal', would have placed Sheridan in the first rank of comic writers.*“ —

Bis auf den heutigen Tag haben auch die 'Rivals' ihre Anziehungskraft auf der englischen Bühne bewahrt, so dasz es nahe genug liegt, sie für die Schule zu bearbeiten. Die vorhin erwähnten Mängel liegen obendrein mehr in der Technik des Stückes, treten daher für die Unterrichtszwecke gegen die Vorzüge des feinen, correcten Styls, der eleganten Umgangssprache, des fesselnden, an Witz und Humor reichen Dialogs durchaus in den Hintergrund. Es sind auch schon verschiedene Bearbeitungen für den Schulgebrauch erschienen, die ich freilich nur in seltenen Fällen habe benutzen können.

Für den Commentar waren dieselben Grundsätze maßgebend, welche bei der Bearbeitung der 1864 in demselben Verlage erschienenen Ausgabe von Dickens' *A Christmas Carol* leiteten. Das vornehmste Ziel war selbstverständlich das, überall wo dem Schüler eine Schwierigkeit aufstößt, ihm mit Andeutungen oder Erklärungen zur Hand zu gehen. In zweiter Reihe stand der

Gesichtspunct, durch gelegentliche Bemerkungen, Citate, sowie durch öftere Verweisung auf Belegstellen, die nahezu ohne Ausnahme dem Stücke selbst entnommen sind, auf die Erweiterung und Befestigung der sprachlichen und stylistischen Kenntnise des Schülers hinzuwirken. Ich bin in diesem Puncte vielleicht etwas weit gegangen; allein einmal glaube ich, dasz sich etwas nicht zur Sache gehöriges nicht finden wird, und dann war für mich die Erwägung maßgebend, dasz es dem Lehrer selbst nicht unangenehm sein dürfte, wenn der Schüler das Material für eine mehr als rein cursorische Lectüre in Händen hat. Stets aber bin ich bestrebt gewesen, so kurz und präcis zu sein, als sich nur mit der Deutlichkeit verträgt. Eine Uebersetzung einzelner Wörter oder Redensarten erschien nur da statthaft, wo Thieme's Lexicon im Stiche läßt, oder wo sie füglich nicht zu vermeiden war, um die Entstehung und den Zusammenhang eines Begriffes zu zeigen. Die grammatischen Anmerkungen beruhen auf Mätzner's Englischer Grammatik, einem Werke, das dem Scharfsinn des Denkers - wie den reichen Kenntnissen und dem unermüdlichen Fleisze des Gelehrten gleiche Ehre macht, und auf welches die Philologie der modernen Sprachen alle Ursache hat stolz zu sein.

Der Text ist einer genauen Revision nach der unter den Auspicien von Th. Moore erschienenen Londoner Ausgabe in 2 Vol. unterworfen worden. Eine weitere Kritik ist nicht gut möglich, da es in Deutschland wenigstens an dem dazu erforderlichen Material fehlt, würde auch wohl schwerlich zu andern Ergebnissen führen.

Schlieszlich erfülle ich die angenehme Pflicht, den Herrn Prof. KADE und Dr. POLLE in Dresden für die Freundlichkeit zu danken, mit der sie mir ihre Unterstützung zu Teil werden lieszen, wie ich auch die Gefälligkeit der Verlagshandlung dankbar anerkenne, die bereitwillig auf meine Wünsche bez. dieser Ausgabe einging.

Plauen, im December 1865.

Dr. L. Riechelmann.

Richard Brinsley SHERIDAN, zweiter Sohn des als Schauspieldirector, Declamator und Verfasser eines seiner Zeit geschätzten *Pronouncing Dictionary* bekannten Thomas Sheridan, ward im September 1751 in der Nähe von Dublin geboren. Auf der Schule in Harrow galt er als 'a most impenetrable dunce' und erst ums Jahr 1770 zeigten sich Spuren seines groszen Talentes für Dichtung. Seine Jugendzeit verlief etwas wild und abenteuerlich, doch beweisen seine beiden besten Lustspiele: 'The Rivals', das er in einem Alter von kaum 23 Jahren dichtete, und das nicht minder berühmte 'The School for Scandal', dasz er weit davon entfernt war, sich in der damals herrschenden Vergnügungssucht zu berauschen. Sein Erfolg als Theaterdichter veranlaszte ihn, an Stelle des berühmten Schauspielers Garrick die Leitung des Drurylane Theatre in London zu übernehmen; da er indes kein guter Haushalter war, sah er sich schon nach einigen Jahren in solcher Verlegenheit, dasz er froh war mit Aufopferung eines Theils seines Vermögens diese Stellung wieder aufgeben zu können. Im Jahre 1780 trat er ins Parlament ein, und erwarb sich bald groszen Ruhm als Redner, einen Ruhm, der um so höher anzuschlagen ist, als er ihn neben Rednern ersten Ranges — den beiden Pitt, Fox, Burke u. a. — erwerben muszte. Zweimal, 1782 und 1785, trat er auch, freilich nur auf kurze Zeit, in das Ministerium ein. Er starb 1816 in zerrütteten Vermögensverhältnissen und nach längerem Kranksein, beides Ursachen, die ihn einer unverdienten Vergessenheit hatten anheimfallen laszen: — die gerechtere Nachwelt betrachtet ihn als einen Dichter ersten Ranges, dem im Fache des höheren Lustspieles niemand in England gleichkommt.

THE RIVALS.

Dramatis Personae.

<p><i>Sir Anthony Absolute</i>*. <i>Captain Absolute.</i> <i>Faulkland.</i> <i>Acres.</i> <i>Sir Lucius O'Trigger.</i> <i>Fag.</i></p>	<p><i>David.</i> (Acres' servant) <i>Coachman.</i> <i>Mrs. Malaprop.</i> <i>Lydia Languish.</i> <i>Julia, Melville.</i> <i>Lucy.</i> (maid)</p>
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Maid, Boy, Servants, &c.

Scene — Bath. Time of action — Five Hours.

* *Sir Anthony*: *th = t* wie in *Thomas, Thames, thyme*. — *Sir* ist der Titel des *baronet* (nicht des *baron*), der neben dem Ritter, *knight*, gewissermaßen an der Spitze der *gentry* steht. *Baronets* wurden zuerst von Jacob I. 1611 creirt, als er Geld brauchte, um die irische Provinz Ulster zu unterwerfen; deshalb haben alle das Wappen dieser Provinz, eine blutige Hand, in ihr Familienwappen aufgenommen.

Die *gentry* besteht aus den groszen Grundeigentümern, höheren Beamten, Gelehrten, groszen Kaufleuten, Künstlern, Officieren usw. *Gentleman* ist jeder, der sich nicht durch seiner Hände Arbeit ernährt, sich wie ein feiner, gebildeter Mann beträgt und die Pflichten eines solchen übernimmt. Der Unterschied zwischen einem *gentleman* und einem *non-gentleman* ist mehr socialer als politischer Natur. So sagt ein Sprüchwort: *the king can make a man a nobleman but not a gentleman.*

ACT I. Scene I.

A Street in Bath.

COACHMAN *crosses the stage.* — *Enter FAG, looking after him.*

Fag. What! 'Thomas! — Sure 'tis he? — What! Thomas!
Thomas! 5

Coach. Hey! — Odd's life! Mr. Fag! give us your hand, my old fellow-servant.

Fag. Excuse my glove, Thomas: — I'm devilish glad to see you, my lad: why, my prince of charioteers, you look as hearty! — but who the deuce thought of seeing you in Bath? 10

Coach. Sure, master, Madam Julia, Harry, Mrs. Kate, and the postillion, be all come.

Fag. Indeed!

Coach. Ay! master thought another fit of the gout was coming to make him a visit; — so he'd a mind to gi't the slip, and whip! we were all off at an hour's warning. 15

Fag. Ay, ay! hasty in every thing, or it would not be Sir Anthony Absolute!

4. *what!* Anruf wie *what ho*, he da!

6. *Odd's life!* i. e. by God's life. *Swearing is perfectly unfashionable.* In den zahlreichen Beteuerungsformeln der gewöhnlichen Rede findet sich der Name Gottes in den sonderbarsten Entstellungen, wie *egad*, *ecod* = *by God*; *'Sdeath*, *'Slife*, *'Sblood*, *zounds (oons)*, *zooks* = *God's death*, — *life*, — *blood*, — *wounds*, — — *hooks*; *Lor*, *Lud*, *Lawk* = *Lord*.

8. *devilish* vulgär. — 9. *as hearty* verkürzt als Ausruf: *as hearty as any one else* oder in familiärem Tone *as hearty as a buck*. — 10. *Deuce* Euphemismus für *the devil*.

Vergl. deutsch 'daus, potztausend'. v. p. 35, 25. und 39, 13.

11. *Madam Julia*, *Mrs. Kate*: falsche Anwendung der Titel; der Kutscher weisz es eben nicht beszer. Cf. p. 7, 10. 97, 25. *Mrs. Aunt*. — 12. *Be* vulgär statt *are*.

15. *he had a mind to* v. p. 70, 16. — *gi't* = give it. — *Slip* auch leichter Fehler, z. B. *a slip of the tongue*, — *the memory*, — *the pen*, — *the press*. — 16. *Whip* Interjection eines Kutschers zur Nachahmung eines Peitschenhiebes. — *at an hour's warning* = we were warned only an hour before we were to set out for Bath. *To warn* entspricht dem deutschen 'warnen' meist und in Verbindung mit einer Negation.

Coach. But tell us, Mr. Fag, how does young master? Odd! Sir Anthony will stare to see the captain here!

Fag. I do not serve Captain Absolute now. —

Coach. Why sure!

5 *Fag.* At present I am employed by Ensign Beverley.

Coach. I doubt, Mr. Fag, you ha'n't changed for the better.

Fag. I have not changed, Thomas.

Coach. No! why didn't you say you had left young master?

10 *Fag.* No. — — Well, honest Thomas, I must puzzle you no farther: — briefly then — Captain Absolute and Ensign Beverley are one and the same person.

Coach. The devil they are!

15 *Fag.* So it is indeed, Thomas; and the *ensign* half of my master being on guard at present — the *captain* has nothing to do with me.

Coach. So, so! — what, this is some freak, I warrant! — Do tell us, Mr. Fag, the meaning on't — you know I ha' trusted you.

Fag. You'll be secret, Thomas?

Coach. As a coach-horse.

20 *Fag.* Why then the cause of all this is — Love, — Love, Thomas, who (as you may get read to you) has been a masquerader ever since the days of Jupiter.

2. *to see*: eine dem Englischen eigentümliche Infinitivconstruktion nach Verben der Gemüts-erregung, gew. durch wenn, als, da aufzulösen, indem der Infinitivsatz, meistens die Stelle einer präpositionalen Ergänzung des Prädicats vertretend, den Grund des Affectes angiebt; so ist hier *to see* = *at seeing* oder *at the sight of the captain*. p. 57, 7: *I can't forbear laughing to think* p. 69, 18: *it makes me tremble to think of it*. Eine ähnliche Verkürzung findet sich p. 93, 22.

6. *for the better* v. p. 10, 7.

8. *young master* ohne Artikel, weil das Adjectiv mit seinem Subst. gewissermaßen zu einem Begriffe verschmilzt; z. B. *Old England, old Nestor, poor Tom* u. a. m. So wird p. 57, 4. 93, 14 mit *young Absolute* der Capitän A. im Gegensatz zu seinem Vater bezeichnet.

9. *honest* v. p. 20, 19.

12. *The devil they are* v. p. 39, 13.

16. *I warrant* gehört in die Reihe

der in der Conversations-sprache häufig wiederkehrenden Ausdrücke, wie *to be sure, I declare, I dare say, I suppose* u. a. m., die man am besten durch irgend ein leichteres Wort der Unterhaltung wiedergiebt, hier etwa: gewiss, sicherlich. Sehr oft passt auch eine bloße Modulation der Rede. — 17. *Do tell us*: der durch *do* verstärkte Imperativ erhält oft den Begriff der (dringenden) Bitte, z. B. p. 22, 32: *do love like a man!* — oft steht auch *do* allein, wie p. 66, 2: *do, Sir Lucius, let me begin with an oath*. p. 72, 4. 96, 1. 103, 8. — *On't*: in populärer Sprachweise ist *on* statt *of* ziemlich häufig, daher die Conjectur einiger Herausgeber, *o't* i. e. *of it* zu schreiben, ungerechtfertigt ist. v. p. 64, 20.

21. *as you may get read to you*: *get* ist hier = *have, make, lassen*. Das part. *past read* ist attributivisch zu dem vorangehenden Object (hier durch *as* vertreten) zu nehmen; z. B. p. 15, 13: *I'd as soon have them taught the blackart*.

Coach. Ay, ay; — I guess'd there was a lady in the case: — but pray, why does your master pass only for *ensign*? — now if he had sham'd *general* indeed —

Fag. Ah! Thomas, there lies the mystery o'the matter. Hark'ee, Thomas, my master is in love with a lady of a very singular taste: 5 a lady who likes him better as a *half-pay ensign* than if she knew he was son and heir to Sir Anthony Absolute, a baronet of three thousand a year.

Coach. That is an odd taste indeed! — but has she got the stuff, Mr. Fag? is she rich, hey? 10

Fag. Rich! — why, I believe she owns half the stocks! Z—ds! Thomas, she could pay the national debt as easily as I could my washerwoman! — She has a lap-dog that eats out of gold, — she feeds her parrot with small pearls, — and all her threadpapers are made of banknotes! 15

Coach. Bravo, faith! — Odd! I warrant she has a set of thousands at least: — but does she draw kindly with the captain?

Fag. As fond as pigeons.

Coach. May one hear her name?

Fag. Miss Lydia Languish. — But there is an old tough aunt 20 in the way; — though, by the by, she has never seen my master — for we got acquainted with miss while on a visit in Gloucestershire.

3. *shammed general* nach Analogie von *to sham sleep* sich schlafend stellen, sich ausgeben für — gebildet; — cf. p. 57, 2: *I have passed myself on her for Captain Absolute.* — *Indeed* = that would have been something like (it); cf. frz. *passe encore, à la bonne heure.*

4. *Hark'ee* v. p. 67, 26. — 7. *Three thousand* i. e. pounds sterling. Man vergl. *five and sixpence, ten pound twelve.* — *A year* Accusativ des Maszes (der Wiederholung); *a* abgeschwächt aus *one*. Der best. Artikel ist wenig gebräuchlich.

9. *got* v. p. 38, 23. — 10. *Stuff* cant term, wie unser Moos, Knöpfe etc. — *It is all stuff* dummes Zeug, Windbeutelerei; *there is stuff to laugh at.*

11. *stocks* (von *to stick*) der feststehende, unkündbare Teil der englischen Nationalschuld (1863: 801,808,607 L.), *consolidated funds* oder *annuities*, gew. *Consols* genannt. Sie heißen so weil zur Sicherheit für Capital und Zinsen

der durch *stocks* (Actien) bewirkten Anleihen die Einkünfte des Landes verpfändet sind.

16. *set* das aus einer Mehrzahl zusammengehöriger, gleichartiger Dinge bestehende Ganze, z. B. *a set of horses* ein Gespann, *at set of plate* ein Tafel-Service, *a set of china* ein Thee- (Caffe-) Service p. 29, 7. — *To draw kindly* (with) von Pferden gesagt die gut zusammengehn.

21. *by the by* (auch *by the way*) = en passant, à propos; zuweilen vertauscht mit *by and by* nächstens, allmählich. — 22. *While* scil. *we were*. Die Verkürzung eines durch *while, when, since, till* u. a. eingeleiteten Adverbsatzes findet oft statt, wenn derselbe gleiches Subject mit dem Hauptsatze hat, oder wenn sein Subject sich aus dem Zusammenhange von selbst ergibt; cf. p. 11, 9: *if I marry without my aunt's consent, till of age*; p. 7, 20: *as just returned*. p. 86, 22; p. 88, 24: *when safe from pursuit, my*

Coach. Well — I wish they were once harnessed together in matrimony. — But pray, Mr. Fag, what kind of a place is this Bath? — I ha' heard a deal of it — here's a mort o'merry-making, hey?

Fag. Pretty well, Thomas, pretty well — 'tis a good lounge; 5 in the morning we go to the pump-room (though neither my master nor I drink the waters); after breakfast we saunter on the parades, or play a game at billiards; at night we dance; but d—n the place, I'm tired of it: their regular hours stupefy me — not a fiddle nor a card after eleven! — however, Mr. Faulkland's gentle- 10 man and I keep it up a little in private parties; — I'll introduce you there, Thomas — you'll like him much.

Coach. Sure I know Mr. Du-Peigne — you know his master is to marry Madam Julia.

Fag. I had forgot. — But, Thomas, you must polish a little 15 — indeed you must — Here now — this wig! — what the devil do you do with a wig, Thomas? — none of the London whips of any degree of *ton* wear wigs now.

Coach. More's the pity! more's the pity, I say — Odd's life! 20 when I heard how the lawyers and doctors had took to their own hair, I thought how 'twould go next: — Odd rabbit it! when the fashion hat got foot on the Bar, I guess'd 'twould mount to the Box! — but 'tis all out of character, believe me, Mr. Fag: and look'ee, I'll never gi' up mine — the lawyers and doctors may do as they will.

father's will may be fulfilled; p. 109, 24. p. 69, 14: *without any mischief done*. Diese Verkürzung erstreckt sich ebenfalls auf Causal-, Conditional- und Concessiv-Sätze.

3. *a mort* vulg. für *a great quantity*. — *Merry-making*: cf. *to make merry* sich belustigen; *to make bold* sich erkühnen; *to make free* sich die Freiheit nehmen.

7. *d—n* = *damn* (stummes *n* wie in *autumn*, *column*, *condemn*, *contemn*, *hymn*, *solemn*, aber nicht in deren Ableitungen) wird nie vollständig ausgeschrieben, da es für besonders vulgär gilt. — 9. *Gentleman*: a 'valet de chambre' is never called by any other name than a gentleman now-a-days, and the gentleman calls for his gentleman to come and dress him. So spricht Lucy p. 41, 18: *you gentlemen's gentlemen*. Cf. *gentlewoman* p. 51, 17. — 10. *Keep it up*: *it* allgemein = ein fideles Leben; *to keep up* stützen, aufrecht halten. Etwa: wir halten es noch.

12. *Mr. Du-Peigne* (spr. *pane*) = Monsieur du peigne.

17. *degree* Masz, Verhältnis; *to a degree* gewissermaßen, ziemlich, als Ausruf: im höchsten Grade p. 36, 18; *by degrees* allmählich. Es verstärkt hier das folgende *ton* = *bon ton*, „Kutscher, die auch nur einen Begriff von gutem Ton haben.“

19. *how* vulgär für *that*; so auch frz. *comme, comme quoi* für *que*. — *Took* statt *taken* findet sich zwar auch bei neueren Dichtern, ist aber durchaus nicht nachzuahmen. Die Volkssprache erlaubt sich oft eine Vermengung der Formen des Imperfect und des Part. past, wie sie andererseits verschiedene Formen der starken Verba erhalten hat, die aus der Schriftsprache verschwunden sind. Vergl. p. 30, 24. — 22. *Character* im Sinne von Character = wesentliches Merkmal; Sinn: es gehört zum Wesen eines Gelehrten wie eines Kutschers, dasz er eine Perrücke trägt.

Fag. Well, Thomas, we'll not quarrel about that.

Coach. Why, bless you, the gentlemen of the professions ben't all of a mind — for in our village now, thoff Jack Gauge the exciseman has ta'en to his carrots, there's little Dick the farrier swears he'll never forsake his bob, tho' all the college should appear with their own heads!

Fag. Indeed! well said, Dick! but hold — mark! mark! Thomas!

Coach. Zooks! 'tis the captain — Is that the lady with him?

Fag. No! no! that is Madam Lucy — my master's mistress's maid. They lodge at that house — but I must after him to tell him the news.

Coach. Odd! he's giving her money! — well, Mr. Fag —

Fag. Good bye, Thomas. I have an appointment in Gyde's Porch this evening at eight; meet me there, and we'll make a little party.

[*Exeunt severally.*]

Scene II.

A Dressing-room in Mrs. MALAPROP'S Lodgings.

LYDIA sitting on a sofa, with a book in her hand. LUCY, as just returned from a message.

20

Lucy. Indeed, ma'am, I traversed half the town in search of it: I don't believe there's a circulating library in Bath I ha'n't been at.

2. *bless you eig. God bless you, etwa = Gott behüte! aber ich bitte dich! Ein vieldeutiger Ausruf der sowohl in gutem wie in bösem Sinne sehr gebräuchlich ist. — Profession: an employment requiring a learned education, as those of divinity, law, and physic. 'Die Herrn Gelehrten sind selbst nicht einig.'* — 3. *Of a mind: wir gebrauchen das Zahlwort ein; cf. in a word, at a draught, at a blow, it is of a piece with the rest, for ever and a day, at a stretch, not for a moment. Rome was not built in a day. To be of a mind. We are both of an age* (Fielding). *She thought him and Olivia extremely of a size* (Goldsmith). — *Thoff vulg. Aussprache von though. — Gauge, au = ā. — 5. Swears viz. who swears. Es ist eine Eigenart Sheridan's, die nicht nachzuahmen ist, dasz er das Relativpronomen auch im Nominativ weglässt, wenn there is, there are,*

it is vorhergehen. So p. 31, 14: there is a gentleman below desires to see you. p. 77, 14: you are not the insensible varlet you pretended to be. p. 107, 22. it is we must begin. p. 108, 4: it was he called on me und here's Lydia has been terrified.

10. *Madam Lucy* wie p. 3, 11.; das in dieser Verbindung falsche *Madam* ist wohl auf Rechnung des zu Anfang des 18. Jahrhunderts herrschenden französischen Geschmacks zu schieben. — *Mistress* hat vom frz. *maitresse* die Nebenbedeutung: Geliebte, Braut erhalten. — 11. *Must after him:* wie im Deutschen wird nach den modalen Hülfsverben *shall, will, must, let* zuweilen der Infinitiv von Verben der Bewegung weggelassen; doch ist dieser Gebrauch nur mit Vorsicht nachzuahmen. Cf. p. 75, 29. *all will out, I see.*

20. *as just returned = as if she were just returned. v. p. 5, 22.*

Lydia. And could not you get 'The Reward of Constancy'?

Lucy. No, indeed, ma'am.

Lydia. Nor 'The Fatal Connexion'?

Lucy. No, indeed, ma'am.

5 *Lydia.* Nor 'The Mistakes of the Heart'?

Lucy. Ma'am, as ill luck would have it, Mr. Bull said Miss Sukey Saunter had just fetched it away.

Lydia. Heigh-ho! — Did you inquire for 'The Delicate Distress'?

10 *Lucy.* — Or, 'The Memoirs of Lady Woodford'? Yes, indeed, ma'am. I asked everywhere for it; and I might have brought it from Mr. Frederick's, but Lady Slattern Lounger, who had just sent it home, had so soiled and dog's-ear'd it, it wa'n't fit for a Christian to read.

15 *Lydia.* Heigh-ho! — Yes, I always know when Lady Slattern has been before me. She has a most observing thumb; and, I believe, cherishes her nails for the convenience of making marginal notes. — Well, child, what have you brought me?

Lucy. Oh! here, ma'am.

20 [Taking books from under her cloak, and from her pockets.]

This is 'The Gordian Knot', — and this 'Peregrine Pickle'. Here are 'The Tears of Sensibility', and 'Humphrey Clinker'. This is 'The Memoirs of a Lady of Quality, written by herself', and here

25 the second volume of 'The Sentimental Journey'.

Lydia. Heigh-ho! — What are those books by the glass?

Lucy. The great one is only 'The Whole Duty of Man', where I press a few blonds, ma'am.

Lydia. Very well — give me the *sal volatile*.

30 *Lucy.* Is it in a blue cover, ma'am?

Lydia. My smelling-bottle, you simpleton!

Lucy. O, the drops! — here, ma'am.

Lydia. Hold! — here's some one coming — quick, see who it is —

35 [Exit Lucy.

Surely I heard my cousin Julia's voice!

[Re-enter Lucy.

1. *The Reward of Constancy*: dieser und die folgenden sind Titel von Büchern recht sentimentalen Inhalts. Von bleibendem Werte sind die später erwähnten *Peregrine Pickle* und *Humphrey Clinker* von Smollet († 1771) und *The Sentimental Journey* von Sterne († 1768).

8. *heighho* (ei = ī) an expression of languor, uneasiness, or desire.

13. *dog's-eared*: von dem Substantiv *dog's-ear* gebildet.

27. *where* = *in which*.

29. *sal volatile* (ē) lat. für *volatile salts*; *volatile* allein ist auch Subst. geworden = *smelling-bottle*; *drops* ist der vulg. Ausdruck dafür.

Lucy. Lud! ma'am, here is Miss Melville.

Lydia. Is it possible! —

Enter JULIA.

Lydia. My dearest Julia, how delighted am I! (*Embrace.*)
How unexpected was this happiness! 5

Julia. True, Lydia — and our pleasure is the greater; —
but what has been the matter? — you were denied to me at first!

Lydia. Ah, Julia, I have a thousand things to tell you! —
but first inform me what has conjured you to Bath? — Is Sir
Anthony here? 10

Julia. He is — we are arrived within this hour — and I
suppose he will be here to wait on Mrs. Malaprop as soon as he
is dress'd.

Lydia. Then before we are interrupted, let me impart to you
some of my distress! — I know your gentle nature will sympathize 15
with me, though your prudence may condemn me! — My letters
have informed you of my whole connexion with Beverley; — but I
have lost him, Julia! — my aunt has discovered our intercourse
by a note she intercepted, and has confined me ever since! — Yet,
would you believe it? she has fallen absolutely in love with a tall 20
Irish baronet she met one night since we have been here at Lady
Macshuffle's rout.

Julia. You jest, Lydia!

Lydia. No, upon my word! — She really carries on a kind
of correspondence with him, under a feigned name though, till 25
she chooses to be known to him; — but it is a Delia or a Celia,
I assure you.

1. *Lud* v. p. 3, 6.

7. *matter* is the cause of any event, as of any disturbance, of a disease, or of any difficulty. p. 63, 16: *there's the matter* die Sache verhält sich so —; *no matter, how* einerlei wie; *what is the matter* was giebt's, was ist vorgefallen? p. 33, 19: *what is the matter with the fool* (cf. *what ails you*) was fehlt dem Narren? was hat denn der Narr? *what matters it* was tut's, was macht's aus? *it matters little, much, nothing.*

9. *conjured*: man unterscheidet *to conjure* beschwören i. e. herzaubern, von *conjure* beschwören i. e. flehentlich bitten, sich verschwören.

12. *wait on* = to pay one's respects to one, seine Aufwartung

machen; cf. *to call (on one)* i. e. to stop without intention of staying, to make a short visit.

14. *impart*: what is *imparted* is commonly and properly that which interests both parties, we *impart* our feelings and sentiments to a friend. *To communicate* is the general term. — 16. *Condemn* v. p. 6, 7. — 22. *Routs* are called the assemblies, or large evening parties of the fashionable world. *Soirée, assemblée.*

25. *though* doch, jedoch, indes, wird in der Conversationssprache gern eingeschoben, oder ans Ende des Satzes gestellt. — 26. *Chooses*: die Bedeutung 'belieben, Lust haben usw.' ergibt sich leicht aus dem Begriffe 'wählen'. p. 13, 9: *as long as she chooses* u. öfters.

Julia. Then, surely, she is now more indulgent to her niece.

Lydia. Quite the contrary. Since she has discovered her own frailty, she is become more suspicious of mine. Then I must inform you of another plague! — That odious Acres is
5 to be in Bath to-day; so that I protest I shall be teased out of all spirits!

Julia. Come, come, Lydia, hope for the best — Sir Anthony shall use his interest with Mrs. Malaprop.

Lydia. But you have not heard the worst. Unfortunately
10 I had quarrelled with my poor Beverley, just before my aunt made the discovery, and I have not seen him since, to make it up.

Julia. What was his offence?

Lydia. Nothing at all! — But, I don't know how it was, as often as we had been together, we had never had a quarrel! —
15 And, somehow, I was afraid he would never give me an opportunity. — So, last Thursday, I wrote a letter to myself, to inform myself that Beverley was at that time paying his addresses to another woman. I signed it 'your friend unknown', showed it to Beverley, charged him with his falsehood, put myself in a violent
20 passion, and vowed I'd never see him more.

Julia. And you let him depart so, and have not seen him since?

5. *teased*: it is the repetition of unpleasant trifles which *teases*; it is the crossness and perversity of persons and things which *vex*. Irritable and nervous people are most easily *teased*, captious and fretful people are most easily *vexed* or *taunted*. — 6. *Spirits* allg. die Stimmung der Seele, des Gemüths, *temper*, *habitual disposition of the mind*; so to *raise one's spirits*, to *give sp. aufmuntern*; to *be in good, high, bad, low spirits*; to *be in (out of) spirits* aufgeräumt (misgestimmt) sein; *keep up your spirits!* p. 42, 5. 84, 31. — *Out of* wird häufig bei einer Tätigkeit verwendet, durch welche eine Person aus einem Gemüthszustande herausgebracht wird, z. B. *you frighten her out of her wits. He laughed him out of all respect for gods.*

7. *hope for the best*: *for* wird sehr häufig mit dem Gegenstande verknüpft, der als Gegenstand des Strebens und Verlangens im weitesten Sinne anzusehen ist. Cf. p. 4, 6. 15, 8. 17, 1. 22, 21. 23, 7.

57, 13. 106, 16, u. a. m. — 8. *Interest with Einflussz*, Ansehen bei j.; to *take an interest in sich interessiren für*; to *have an interest in sich beteiligen an*.

11. *make it up* = make good, settle the difference. Allg.: etwas zurecht machen, in Ordnung bringen. p. 90, 18: *I was going to make matters up.* v. p. 108, 1.

12. *offence* is the general term, signifying merely the act that offends, or runs counter to something else. Angl.: no offence = I beg pardon; to take offence at s. th. = to take s. th. ill or in ill part.

15. *somehow* = *I don't know how it was* p. 105, 5, oft kaum mehr als ein blosses Flickwort, p. 99, 9. *rather chilly somehow.* — 17. *Paying his addresses* = to court, to be particularly attentive to a lady. Cf. 41, 20: *she is taken with Sir Lucius's address.* p. 45, 13: to *address in demselben Sinne.* p. 110, 16: *to encourage your addresses.* — 19. *Charged with* = accused of, reproached for.

Lydia. 'Twas the next day my aunt found the matter out. I intended only to have teased him three days and a half, and now I've lost him for ever.

Julia. If he is as deserving and sincere as you have represented him to me, he will never give you up so. Yet consider, Lydia, 5 you tell me he is but an ensign, and you have thirty thousand pounds!

Lydia. But you know I lose most of my fortune if I marry without my aunt's consent, till of age; and that is what I have determined to do, ever since I knew the penalty. Nor could I love 10 the man, who would wish to wait a day for the alternative.

Julia. Nay, this is caprice!

Lydia. What, does Julia tax me with caprice? — I thought her lover Faulkland had inured her to it.

Julia. I do not love even *his* faults. 15

Lydia. But apropos — you have sent to him, I suppose?

Julia. Not yet, upon my word — nor has he the least idea of my being in Bath. Sir Anthony's resolution was so sudden, I could not inform him of it.

Lydia. Well, Julia, you are your own mistress, (though under the protection of Sir Anthony), yet have you, for this long year, been a slave to the caprice, the whim, the jealousy of this ungrateful Faulkland, who will ever delay assuming the right of a husband, while you suffer him to be equally imperious as a 20 lover. 25

Julia. Nay, you are wrong entirely. We were contracted before my father's death. That, and some consequent embarrassments, have delayed what I know to be my Faulkland's most ardent wish. He is too generous to trifle on such a point. — And for his character, you wrong him there too. No, Lydia, he is too proud, 30 too noble to be jealous; if he is captious, 'tis without dissembling;

2. *have teased*: die Sprecherin versetzt sich an den Anfang der 3½ Tage; *wir* sagen: ich *hatte* beabsichtigt. (Aehnlich ist die Auffassung in Sätzen wie *you could have written*.)

9. *till of age* v. p. 5, 22.— 11. *Would wish* (nicht *should*); *for* bezeichnet den Grund, weshalb er etwa wünschen *möchte* einen Tag zu warten.

12. *caprice* ist eins von den erst in neuerer Zeit aus dem Französischen entlehnten Wörtern, die ihre Aussprache beibehalten haben; die gebräuchlichsten der Art

sind *antique, magazine, marine, police, fatigue, intrigue, invalid*.

18. *my* lautet vor dem Gerund stets mit langem y.

22. *whim*: *whims* arise from eccentricity and are at most singular deviations of the mind from its ordinary and even course. *Caprice* is always opposed to fixed principle, or rational motives of action; it is the feeling of the individual setting at nought all rule, and defying all reason.

31. *captious* marks a readiness to be offended; empfindlich, übel-

if fretful, without rudeness. Unused to the fopperies of love, he is negligent of the little duties expected from a lover — but being unhackneyed in the passion, his affection is ardent and sincere; and as it engrosses his whole soul, he expects every thought and
 5 emotion of his mistress to move in unison with his. Yet, though his pride calls for this full return, his humility makes him undervalue those qualities in him which would entitle him to it; and not feeling why he should be loved to the degree he wishes, he still suspects that he is not loved enough: — This temper, I must own,
 10 has cost me many unhappy hours; but I have learned to think myself his debtor, for those imperfections which arise from the ardour of his attachment.

Lydia. Well, I cannot blame you for defending him. But tell me candidly, Julia, had he never saved your life, do you think you
 15 should have been attached to him as you are? — Believe me, the rude blast that overset your boat was a prosperous gale of love to him.

Julia. Gratitude may have strengthened my attachment to Mr. Faulkland, but I loved him before he had preserved me; yet
 20 surely that alone were an obligation sufficient — —

Lydia. Obligation! — — Why, a waterspaniel would have done as much! — Well, I should never think of giving my heart to a man because he could swim!

Julia. Come, Lydia, you are too inconsiderate.

25 *Lydia.* Nay, I do but jest. — What's here?

nehmisch. — 1. *Fretful* expresses a complaining impatience; nergelig, griesgrämig, verdrieszlich. — (Cf. *cross* eigensinnig, wunderlich; *peevisch* grämlich, zänkisch.) — *Fopperies*: a fop is a fantastical fellow, overnice and affected in speech, dress and behaviour; *fopperies of love* sind die kleinen Aufmerksamkeiten, Galanterien der Liebe, die ein Character wie Faulkland für Torheiten, Narreteien hält. — 3. *Unhackneyed* von *hackney* zu jedermanns Gebrauch stehend, gemein, gewöhnlich. Sinn: F.'s Liebe ist nicht abgenutzt, vielmehr neu, frisch. — *Affection* ist ein Gefühl das, so innig es auch sein mag, nichts von einer Leidenschaft in sich hat, während *love* ein feuriges Gefühl ist, das wegen seiner Ausschliesslichkeit, Ruhelosigkeit und seines Schwankens durchaus eine Leidenschaft ist.

14. *had he*: im conditionalen Vordersatze findet sich diese dem Deutschen analoge Construction statt *if he had* häufig genug. p. 14, 24: *that had I no preference for any one else* —; p. 37, 1: *were I in your place*; p. 49, 10. Die Fälle, in denen dieselbe auch im Nachsatz vorkommt, sind nicht nachzuahmen. Cf. p. 49, 10. — 16. *Blast*: a *breeze* is gentle; a *gale* is brisk, but steady; a *blast* is impetuous; a *gust* sudden and vehement; *tempest* is a species of storm which has also thunder and lightning to add to the confusion; *hurricane* is a species of storm which exceeds all the rest in violence and duration.

25. *nay* = *ne-ay* (*aye*) i. e. nicht ja, nein. Häufig steigert es den vorhergehenden Gedanken, indem es etwas stärkeres an dessen Stelle setzt; vergl. lat. *immo*. v. p. 79, 6.

Enter LUCY in a hurry.

Lucy. O ma'am, here is Sir Anthony Absolute just come home with your aunt.

Lydia. They'll not come here. — Lucy, do you watch.

[*Exit Lucy.* 5

Julia. Yet I must go. — Sir Anthony does not know I am here, and if we meet, he'll detain me, to show me the town. I'll take another opportunity of paying my respects to Mrs. Malaprop, when she shall treat me, as long as she chooses, with her select words so ingeniously *misapplied*, without being *mispronounced*. 10

Re-enter LUCY.

Lucy. O Lud! ma'am, they are both coming up stairs.

Lydia. Well, I'll not detain you, coz. — Adieu, my dear Julia, I'm sure you are in haste to send to Faulkland. — There — through my room you'll find another staircase. 15

Julia. Adieu! — (*Embrace.*)

[*Exit Julia.*

Lydia. Here, my dear Lucy, hide these books. Quick, quick. — Fling 'Peregrine Pickle' under the toilet — throw 'Roderick Random' into the closet — put 'The Innocent Adultery' into 'The Whole Duty of Man' — thrust 'Lord Aimworth' under the sofa — cram 'Ovid' behind the bolster — there — put 'The Man of Feeling' into your pocket — so, so — now lay 'Mrs. Chapone' in sight, and leave 'Fordyce's Sermons' open on the table.

Lucy. O burn it, ma'am, the hair-dresser has torn away as far as 'Proper Pride'. 25

Lydia. Never mind — open at 'Sobriety'. — Fling me 'Lord Chesterfield's Letters'. — Now for 'em.

Enter Mrs. MALAPROP and Sir ANTHONY ABSOLUTE.

Mrs. Mal. There, Sir Anthony, there sits the deliberate simple- 30

8. *paying my respects wie to wait on p. 9, 12. Give my respects to him grüßen Sie ihn von mir! — 9. When she shall t.: zu when v. p. 32, 2. — Shall gewissermaßen prophetische Verkündigung der Zukunft, die als Bestimmung sich kundgibt, daher nicht will p. 76, 16: your husband that shall be. — Treat unser 'tractieren', mit dem Nebenbegriff der bloßen Höflichkeitsbezeugung. Aehnlich ist to entertain. — chooses v. p. 9, 26.*

13. *coz* familiäres Diminutiv von *cousin*.

23. *in sight*: foremost, so that it is to be seen.

25. *burn it* Interjection: ver-wünscht, fatale Geschichte!

27. *never mind (it)* lasz es gut sein, es macht (schadet) nichts, eine sehr gebräuchliche Phrase. Cf. *mind your own business; mind your book!* p. 55, 9: *she won't mind me;* p. 80, 28. *never mind that.* — 28. *Now for 'em* i. e. now I am ready for them.

30. *deliberate simpleton*: Mrs. Malaprop verwechselt hier nicht *deliberate* mit einem ähnlich klingenden Worte, sondern die Komik liegt in der Verbindung eines durchaus unpassenden Epitheton mit dem Subst. *simpleton*. Ebenso ist es mit dem folgenden *lavish herself*: we may be *lavish* of any thing, but we *throw away* ourselves.

ton, who wants to disgrace her family, and lavish herself on a fellow not worth a shilling.

Lydia. Madam, I thought you once —

Mrs. Mal. You thought, miss! I don't know any business you
5 have to think at all — thought does not become a young woman. But the point we would request of you is, that you will promise to forget this fellow — to illiterate him, I say, quite from your memory.

Lydia. Ah, madam! our memories are independent of our
10 wills. It is not so easy to forget.

Mrs. Mal. But I say it is, miss; there is nothing on earth so easy as to *forget*, if a person chooses to set about it. I'm sure I have as much forgot your poor dear uncle, as if he had never existed — and I thought it my duty so to do; and let me tell you,
15 *Lydia*, these violent memories don't become a young woman.

Sir Anth. Why sure she won't pretend to remember what she's ordered not! — ay, this comes of her reading!

Lydia. What crime, madam, have I committed, to be treated thus?

Mrs. Mal. Now don't attempt to extirpate yourself from the matter; you know I have proof controvertible of it. — But tell me, will you promise to do as you're bid? Will you take a husband of your friends' choosing?

Lydia. Madam, I must tell you plainly, that had I no preference for any one else, the choice you have made would be my aversion.

Mrs. Mal. What business have you, miss, with *preference* and *aversion*? They don't become a young woman; and you ought to know, that as both always wear off, 'tis safest in matrimony to
30 begin with a little *aversion*. I am sure I hated your poor dear uncle before marriage as if he'd been a black-a-moor — and yet, miss, you are sensible what a wife I made! — and when it pleased

4. *business* = das womit sich j. beschäftigt; *that is no business of yours* (*there you have no b.*) damit haben Sie nichts zu schaffen, das geht Sie nichts an; *what business is that to you?* (auch einfach *what is that to you?*) *mind* (*go about*) *your own business*. p. 110, 7: *don't interfere where you have no business*. — 7. *Illiterate* statt *obliterate*.

12. *Pm sure* v. p. 4, 16. — 15. *Violent* wie oben p. 13, 30. *Violence* transfers itself to some external object on which it acts with force. (Mrs. M. meint 'widerspänstig.')

17. *not viz.* to remember. — *Ay* eine meist nur noch in gewöhnlicher Redeweise vorkommende Bejaugungspartikel.

20. *extirpate* statt *extricate*; *controvertible* statt *incontrovertible*. — 23. *Of your friends' choosing*: da das Gerund die Natur eines Substantivs hat, so kann der davon abhängige subjective Genitiv auch die Form des sächsischen Genitivs annehmen.

24. *had I* v. p. 12, 14.

29. *wear off* intransitiv zu nehmen: sich abnutzen.

Heaven to release me from him, 'tis unknown what tears I shed!
— But suppose we were going to give you another choice, will you promise us to give up this Beverley?

Lydia. Could I belie my thoughts so far as to give that promise, my actions would certainly as far belie my words. 5

Mrs. Mal. Take yourself to your room. — You are fit company for nothing but your own ill-humours.

Lydia. Willingly, ma'am — I cannot change for the worse. *[Exit Lydia.]*

Mrs. Mal. There's a little intricate hussy for you! 10

Sir Anth. It is not to be wondered at, ma'am, — all this is the natural consequence of teaching girls to read. Had I a thousand daughters, by heaven! I'd as soon have them taught the black art as their alphabet!

Mrs. Mal. Nay, nay, Sir Anthony, you are an absolute 15
misanthropy.

Sir Anth. In my way hither, Mrs. Malaprop, I observed your niece's maid coming forth from a circulating library! — She had a book in each hand — they were half-bound volumes, with marble covers! — From that moment I guessed how full of duty 20
I should see her mistress!

Mrs. Mal. Those are vile places, indeed!

Sir Anth. Madam, a circulating library in a town is, as an evergreen tree of diabolical knowledge! It blossoms through the year! — And depend on it, Mrs. Malaprop, that they who are so 25
fond of handling the leaves, will long for the fruit at last.

Mrs. Mal. Fie, fie, Sir Anthony, you surely speak laconically.

Sir Anth. Why, Mrs. Malaprop, in moderation, now, what would you have a woman know? 30

8. *for the worse* v. p. 10, 7.

10. *intricate hussy* für *intriguing*; *hussy* contr. aus *housewife*, gew. *huzzif* gesprochen, das aber nicht die verächtliche Nebenbedeutung hat wie *hussy*. Scherzweise heist dieses soviel wie 'Hexe, Strick, Schalk u. dgl.' (ein verwirrtes Trotzköpfchen) p. 40. 16. 56, 1. (ss = z wie in *dessert*, *dissolve*, *possess*, *scissors*). — *For you*: familiäre Redeweise, z. B. *there is a fellow for you* das ist (Ihnen) ein Kerl! p. 86, 11: *there's stubbornness and resentment for you*.

13. *have them taught* v. p. 4, 21. — *black art*, wie unser 'schwarze Kunst', hervorgegangen aus einer im Mittelalter entstandenen Ver-

drehung des griechischen Wortes *necromantia* (Weissagung durch Tode, Totenbeschwörung) in *negro (nigro-)mantia*, als ob diese Zauberei mit Negern zu tun habe.

16. *misanthropy* statt *misanthropist*; zu *absolute* vergl. *an absolute knave* ein Erzschorke, *an absolute fool* ein ausgemachter Narr.

19. *half-bound vol.* Halbfranzbände. — 20. *Guess* erraten.

25. *depend on it: you may depend upon it; he is a man to be depended on* ein zuverlässiger Mann.

28. *laconically* statt *ironically*.

29. *in moderation* = *speaking moderately*, mit mäsigen, bescheidenen Ansprüchen. — 30. *Have* hat

Mrs. Mal. Observe me, Sir Anthony. — I would by no means wish a daughter of mine to be a progeny of learning; I don't think so much learning becomes a young woman; for instance, I would never let her meddle with Greek, or Hebrew, or Algebra, or
 5 Simony, or Fluxions, or Paradoxes, or such inflammatory branches of learning — neither would it be necessary for her to handle any of your mathematical, astronomical, diabolical instruments: — But, Sir Anthony, I would send her, at nine years old, to a boarding-school, in order to learn a little ingenuity and artifice. Then,
 10 sir, she should have a supercilious knowledge in accounts; — and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries; — but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not mis-spell, and mis-pronounce words so shamefully as
 15 girls usually do; and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know; — and I don't think there is a superstitious article in it.

Sir Anth. Well, well, Mrs. Malaprop, I will dispute the point
 20 no further with you; though I must confess, that you are a truly moderate and polite arguer, for almost every third word you say is on my side of the question. But, Mrs. Malaprop, to the more important point in debate, — you say, you have no objection to my proposal.

25 *Mrs. Mal.* None, I assure you. I am under no positive engagement with Mr. Acres, and as Lydia is so obstinate against him, perhaps your son may have better success.

wie to bid, make, cause den Accusativ mit dem Infinitiv ohne to nach sich. p. 32, 27: it is my wish to have my boy make some figure in the world. Man merke dasz wollen = verlangen, wünschen, nicht durch I will (that), sondern durch I will have zu übersetzen ist. p. 27, 22: I would not have had her sad or sick. p. 41, 5: would you have me tell here a lie. p. 45, 13: you would have me marry the aunt.

2. progeny statt prodigy, Simony statt Synonymy; Paradoxes scheint als inhorn term ohne besonderen Sinn gebraucht zu sein. — 7. Your is in conversation often used in a droll way, being shortened into 'yür' in pronunciation, and nothing more being meant by it than might be expressed by the article a or an. v. p. 18, 1. 68, 2. — 9. Ingenuity, artifice sind in fal-

schem Sinne gebraucht. — 10. Supercilious, geometry, contagious, orthodoxy, reprehend, superstitious statt superficial, geography, contiguous, orthography, comprehend, superfluous. — 11. As she grew up: as als Temporal-Conjunction bezeichnet die Gleichzeitigkeit oder die unmittelbare Aufeinanderfolge zweier Handlungen und entspricht so unserm 'wie, während.' Es nähert sich einerseits dem when, welches mehr den Zeitpunkt angiebt, und andererseits dem while (whilst), das eine längere Zeitdauer bezeichnet. v. p. 98, 15. 102, 2.

22. on my side: my side of a question is that side which I defend; you speak on my side zu meinen Gunsten, für mich. — to viz. to come to, let us pass to. — 23. Point in debate: the subject of our discussion, conversation.

Sir Anth. Well, madam, I will write for the boy directly. He knows not a syllable of this yet, though I have for some time had the proposal in my head. He is at present with his regiment.

Mrs. Mal. We have never seen your son, Sir Anthony; but I hope no objection on his side.

Sir Anth. Objection! — let him object if he dare! — No, no, Mrs. Malaprop, Jack knows that the least demur puts me in a phrensy directly. My process was always very simple — in their younger days, 'twas 'Jack, do this'; — if he demurred, I knocked him down — and if he grumbled at that, I always sent him out of the room. 5 10

Mrs. Mal. Ay, and the properest way, o'my conscience! — nothing is so conciliating to young people as severity. — Well, Sir Anthony, I shall give Mr. Acres his discharge, and prepare Lydia to receive your son's invocations; — and I hope you will represent her to the captain as an object not altogether illegible, 15

Sir Anth. Madam, I will handle the subject prudently. — Well, I must leave you; and let me beg you, Mrs. Malaprop, to enforce this matter roundly to the girl; — take my advice — keep a tight hand: if she rejects this proposal, clap her under lock and key; and if you were just to let the servants forget to bring her dinner for three or four days, you can't conceive how she'd come about. 20

[*Exit Sir Anthony.*]

Mrs. Mal. Well, at any rate I shall be glad to get her from under my intuition. She has somehow discovered my partiality for Sir Lucius O'Trigger — sure, Lucy can't have betrayed me! — No, the girl is such a simpleton, I should have made her confess 25

1. *write for the boy*: v. p. 10, 7. Man vergl. *to send, look, wait, call, ask, seek for* u. ähnl. (Das Ziel des Strebens und die Ursache desselben fallen häufig zusammen.)

5. *hope* = expect with desire,

6. *dare* hat als sog. Praeterito-praesens nicht das *s* der 3 p. sing. v. p. 106, 18. — Es scheint indes als ob die scheinbar richtigere Form *dares* allmählich *dare* verdrängt. Cf. *need* p. 63, 9.

7. *demur* (frz. *demeurer*) = to make objections to a proposal. *Demurring* is a matter of prudence, it is always grounded on some reason; *hesitating* is rather a matter of feeling, and is oftener faulty than otherwise.

13. *conciliating* = gute Gesin-

nungserzeugend durchmoralischen Einfluss, versöhnend (soll heißen: zweckmässig, dienlich). — 15. *Invocations* statt *addresses*, p. 10, 17; we *invoke* God. — 16. *Illegible* st. *ineligible*.

20. *tight* dicht, fest gebunden, geschnürt, daher derb, fest. Eben so *to keep a strict hand upon one j.* in strenger Zucht halten. —

22. *Come about* wie *come round*: herumgebracht werden, sich eines Besseren besinnen.

25. *at any rate* = at all events, jedenfalls, unter allen Umständen; cf. *on no account, upon all accounts*. *Rate* ist das Masz, die Berechnung in eigentlicher, wie in bildlicher Bedeutung.

26. *intuition* statt *tuition*.

it. — Lucy! — Lucy! — (*calls.*) Had she been one of your artificial ones, I should never have trusted her.

Enter LUCY.

Lucy. Did you call, ma'am?

5 *Mrs. Mal.* Yes, girl. — Did you see Sir Lucius while you was out?

Lucy. No, indeed, ma'am, not a glimpse of him.

Mrs. Mal. You are sure, Lucy, that you never mentioned — —

Lucy. O Gemini! I'd sooner cut my tongue out.

10 *Mrs. Mal.* Well, don't let your simplicity be imposed on.

Lucy. No, ma'am.

Mrs. Mal. So, come to me presently, and I'll give you another letter to Sir Lucius; but mind, Lucy — if ever you betray what you are intrusted with (unless it be other people's secrets to me), you forfeit my malevolence for ever; and your being a simpleton shall be no excuse for your locality. [*Exit Mrs. Malaprop.*]

Lucy. Ha! ha! ha! — So, my dear *simplicity*, let me give you a little respite — (*altering her manner*) — let girls in my station be as fond as they please of appearing expert, and knowing

1. *your* v. p. 16, 7. — 2. *One*, plur. *ones*, wird häufig dem Adjectiv hinzugefügt, welches auf ein vorhergehendes (wenn auch bloss gedachtes) Substantiv zurückdeutet; man vermeidet dadurch die lästige Wiederholung des Substantivs, p. 72, 28: *thou perverse one!* (scil. girl). So spricht man von *the great ones of the world, my little ones, the young ones.*

5. *you was* falsch statt *you were*, wie p. 25, 29: *you was saying.* Selbst heutzutage mag man noch zuweilen im Verkehr mit älteren Personen der gebildeten Stände *you was* hören, indes immer nur bei einer gewissen Nachlässigkeit der Redeweise. Denn diese Verwechslung der Personal- und Zahlformen gehört eigentlich nur dem niederen Volke an, ist daher streng zu vermeiden. v. p. 61, 11. 100, 25. (*Webster* hat freilich die unglückliche Idee gehabt *you was* als richtig zu verteidigen, da *you* hier nur *eine* Person bezeichne: allein *you* ist nun einmal Plural, und selbst wenn es Singular sein könnte, müßte es ja *you wast* heißen, und das ist Unsinn. Unser 'Sie sind', frz. *vous êtes*, sowie

alle modernen Sprachen, welche den Plural des persönlichen Fürwortes bei der Anrede als Ausdruck der Höflichkeit gebrauchen, lieszen sich dann auch zu Schulden kommen, was *Webster* 'one of the most trivial absurdities' nennt.)

6. *glimpse* is the action of the object appearing to the eye; a *glance* is the action of the eye seeking an object: one catches a glimpse of an object, one casts a glance at it.

9. *o gemini* verstümmelt aus: o Jesu mein! (?)

14. *be:* der durch *unless* eingeleitete Bedingungssatz enthält einen Ausnahmefall, von dessen Eintreten die Gültigkeit des Gesagten abhängig ist, daher der Conjunctiv. Sop. 67, 2: *So I shall see nothing more of you, unless it be by letter.* Vergl. dagegen p. 21, 3: *a lie is nothing unless one supports it.*

15. *malevolence, locality* für *benevolence, loquacity.*

19. *expert:* *expertness* is the effect of long practice, it requires more corporeal than mental power exerted in minor arts and amusements. Cf. *clever, adroit, dexterous.* —

in their trusts; commend me to a mask of *silliness*, and a pair of sharp eyes for my own interest under it! — Let me see to what account have I turned my *simplicity* lately — (*looks at a paper*). For *abetting Miss Lydia Languish in a design of running away with an ensign!* — *in money, sundry times, twelve pound twelve; 5 gowns, five; hats, ruffles, caps, &c. &c. numberless!* — *From the said ensign, within this last month, six guineas and a half.* — About a quarter's pay! — *Item, from Mrs. Malaprop, for betraying the young people to her* — when I found matters were likely to be discovered — *two guineas, and a black paduasoy.* — *Item, 10 from Mr. Acres, for carrying divers letters* — which I never delivered — *two guineas, and a pair of buckles.* — *Item, from Sir Lucius O'Trigger, three crowns, two gold pocket-pieces and a silver snuff-box!* — Well done, *simplicity!* — yet I was forced to make my Hibernian believe, that he was corresponding, not 15 with the *aunt*, but with the *niece*: for though not over rich, I found he had too much pride and delicacy to sacrifice the feelings of a gentleman to the necessities of his fortune. [*Exit.*]

ACT II. Scene I.

Captain ABSOLUTE'S Lodgings.

20

Captain ABSOLUTE and FAG.

Fag. Sir, while I was there Sir Anthony came in: I told him, you had sent me to inquire after his health, and to know if he was at leisure to see you.

1. *Trusts*: that which one is trusted with, commissions, errands. — *commend* = deliver up with confidence, daher hier etwa 'überlaszt mich' d. h. man lasse mir meine Maske usw. — 3. *Account*: to turn to account = to turn to advantage, — to profit. — 8. *Pay*: wages are given to labourers, *hire* to servants, *pay* to soldiers or such as are employed under government. Here *pay* means nothing more than the sum of money that is to be paid. — 9. *Likely* (*like*) nicht mit dem Adverb *like* zu verwechseln; es ist Adjectiv mit der Bedeutung 'wahrscheinlich' und wird meist persönlich construiert z. B. p. 54, 15: *he is very likely to enter these doors! He is likely to die; we are like to have bad weather to-morrow*

— *Zu matters* v. p. 30, 13. — 10. *Paduasoy* (spr. *pād-ū-soi'*) vom frz. *Pou-de-soie* eine Art starken Seidenzeugs. — 13. *Pocket-pieces*: vermutlich alte Erbstücke, Denk- oder Schaumünzen, die der heruntergekommene irische Baronet als Trinkgelder ausgiebt, weil er kein Geld hat. Der Name rührt vielleicht daher, dass sie in einem Futteral (*pocket* = *pouch, small bag*) aufbewahrt wurden. — 15. *Hibernian* ironisch für *Irishman*. — 17. *Sacrifice* v. p. 43, 16. — 18. *Fortune* Schicksal, Loos = Verhältnisse, Umstände, unter denen j. lebt, daher *the necessities of his fortune* seine bedrängte Lage.

23. *inquire*: we *inquire* from motives of curiosity; we *ask* for general 'purposes of convenience;

Abs. And what did he say, on hearing I was at Bath?

Fag. Sir, in my life I never saw an elderly gentleman more astonished! He started back two or three paces, rapt out a dozen interjectural oaths, and asked, what the devil had brought you
5 here?

Abs. Well, sir, and what did you say?

Fag. O, I lied, sir — I forget the precise lie; but you may depend on't, he got no truth from me. Yet, with submission, for fear of blunders in future, I should be glad to fix what *has* brought
10 us to Bath; in order that we may lie a little consistently. — Sir Anthony's servants were curious, sir, very curious indeed.

Abs. You have said nothing to them — —?

Fag. O, not a word, sir, — not a word. Mr. Thomas, indeed, the coachman (whom I take to be the discreetest of whips) —

15 *Abs.* 'Sdeath! — you rascal! you have not trusted him!

Fag. O, *no*, sir — no — no — not a syllable, upon my veracity! — He was, indeed, a little inquisitive; but I was sly, sir — devilish sly! My master, (said I) honest Thomas, (you know, sir, one says *honest* to one's inferiors), is come to Bath *to recruit*
20 — Yes, sir, I said *to recruit* — and whether for men, money, or constitution, you know, sir, is nothing to him, nor any one else.

Abs. Well, *recruit* will do — let it be so.

Fag. O, sir, *recruit* will do surprisingly — indeed, to give the thing an air, I told Thomas, that your Honour had already
25 enlisted five disbanded chairmen, seven minority waiters, and thirteen billiard-markers.

to *question* and *interrogate* is to ask repeatedly, and in the latter case more authoritatively than in the former. — *After*, v. p. 99, 4.

2. *elderly* familiär für *aged*, *old*. — 3. *Rapt* statt *rapped*; diese Contraction des Imperfect und des Part. past bei Verben der schwachen Conjugation, namentlich im 18. Jahrhundert sehr gebräuchlich, findet sich jetzt nur noch etwa bei *blest*, *past*, *learnt*, *burnt*, *dwelt*, *smelt*, *spelt*, *spilt*, *mixt*, und scheint allmählich ganz zu verschwinden. — 4. *Interjectural*: ein von *Fag* gebildetes Wort, so viel wie *interjectional*; die Flüche waren eben so viele Interjectionen.

8. *with submission* = *submissly*, *submissively*; cf. *under favour*, p. 69, 6.

15. 'Sdeath v. p. 3, 6.

17. *inquisitive*: a curious person

takes unallowed means of learning that which he ought not to wish to know; an *inquisitive* person puts many impertinent and troublesome questions; a *prying* temper is unceasing in its endeavours to get acquainted with the secrets of others. — 21. *Nothing to him* = is no business of his, is none of his concern.

22. *do: that will do so* ist es gut, es ist genug, es wird gehen, wie p. 66, 17: *King's Mead-fields will do*. *This won't do so* geht's nicht, damit ist's nicht getan, das genügt nicht! p. 84, 23: *though it won't do for a long shot*. *That won't do with me* damit dürfen Sie mir nicht kommen, das leide ich nicht, wie p. 35, 18: *it won't do with me*.

25. *minorit ywaiters*: a ludicrous expression meaning such as have not yet come to age, underwaiters.

Abs. You blockhead, never say more than is necessary.

Fag. I beg pardon, sir — I beg pardon. — But, with submission, a lie is nothing unless one supports it. Sir, whenever I draw on my invention for a good current lie, I always forge indorsements as well as the bill. 5

Abs. Well, take care you don't hurt your credit, by offering too much security. — Is Mr. Faulkland returned?

Fag. He is above, sir, changing his dress.

Abs. Can you tell whether he has been informed of Sir Anthony's and Miss Melville's arrival? 10

Fag. I fancy not, sir; he has seen no one since he came in but his gentleman, who was with him at Bristol. — I think, sir, I hear Mr. Faulkland coming down — —

Abs. Go, tell him, I am here.

Fag. Yes, sir — (*going*) — I beg pardon, sir, but should 15 Sir Anthony call, you will do me the favour to remember, that we are *recruiting*, if you please.

Abs. Well, well.

Fag. And in tenderness to my character, if your Honour could bring in the chairmen and waiters, I should esteem it as an 20

3. *supports* v. p. 18, 14. — 4. *indorsement* das Giro d. h. die Annahme des Wechsels, die darin besteht, dasz derjenige, der den Wechsel als Zahlung annimmt, resp. wieder ausgiebt, seinen Namen auf die Rückseite (ital. dorso) des Wechsels schreibt. Sinn: wie ein Wechsel des Giro's bedarf um gut zu gehn, so musz eine Lüge durch weitere Ausmalung der Nebenumstände gekräftigt werden. — *For* v. p. 10, 7. — *Forge*: a story is *invented*, inasmuch as it is new, and not before conceived by others; it is *framed*, inasmuch as it is required to be duly disposed in all parts, so as to be consistent; it is *fabricated*, as it runs in direct opposition to actual circumstances; it is *forged*, inasmuch as it seems by its utter falsehood and extravagance to have caused as much severe action in the brain as what is produced by the fire in a furnace or forge.

7. *security* die Bürgschaft, welche der Aussteller des Wechsels

giebt, damit derselbe leichter acceptiert wird.

9. *whether* eig. welcher von beiden (vergl. lat. *utrum* — an), soll der Regel nach nur in der indirecten Doppelfrage vorkommen, wobei es im zweiten Gliede öfters nach *or* wiederholt wird; doch wird es häufig mit *if* vertauscht.

12. *gentleman* v. p. 6, 9.

16. *call* v. p. 9, 12.

19. *in tenderness* to dichterisch = aus Rücksicht auf. Der Capitän soll zarte Sorgfalt für Fag's guten Ruf beweisen. — *Character* lies in the man, it is the mark of what he is, it shows itself on all occasions; *reputation* depends upon others, it is what they think of him. Individuals give a *character* of another from personal knowledge; public opinion constitutes a *reputation*. Cf. p. 22, 20; 53, 7. — 20. *Bring in* = put (slide) in a word of, make mention of; wie p. 105, 7: *edge in a word or two about my honour*: p. 109, 11: *I must*

obligation; for though I never scruple a lie to serve my master, yet it hurts one's conscience to be found out.

[Exit.

Abs. Now for my whimsical friend — if he does not know
5 that his mistress is here, I'll tease him a little before I tell him —

Enter FAULKLAND.

Faulkland, you're welcome to Bath again; you are punctual in your return.

Faulk. Yes; I had nothing to detain me, when I had finished
10 the business I went on. Well, what news since I left you? How stand matters between you and Lydia?

Abs. Faith, much as they were; I have not seen her since our quarrel; however, I expect to be recalled every hour.

Faulk. Why don't you persuade her to go off with you at
15 once?

Abs. What, and lose two-thirds of her fortune? You forget that, my friend. — No, no, I could have brought her to that long ago.

Faulk. Nay then, you trifle too long — if you are sure of
20 her, propose to the aunt *in your own character*, and write to Sir Anthony for his consent.

Abs. Softly, softly; for though I am convinced my little Lydia would elope with me as Ensign Beverley, yet am I by no means certain that she would take me with the impediment of our friends' consent, a regular humdrum wedding, and the reversion of a good fortune on my side: no, no; I must prepare her gradually for the discovery, and make myself necessary to her, before I risk it. — Well, but Faulkland, you'll dine with us to-day at the Hotel?

Faulk. Indeed I cannot; I am not in spirits to be of such a
30 party.

Abs. By heavens! I shall forswear your company. You are the most teasing, captious, incorrigible lover! — Do love like a man.

put in a word here. — 1. *Scruple a lie*: eig. s. to tell a lie; doch tritt das Object oft unmittelbar an das Verb, z. B. *he scruples no means* ihm sind alle Mittel gleich. — 2. *Found out* = caught, discovered. 4. *for* v. p. 13, 28.

7. *welcome to Bath* i. e. you are welcome for having come to Bath. (*To welcome* ist die einzige Bildung von *come*, die nicht nach der starken Conjugation geht; vergl. unser bewillkommen.) Cf. p. 60, 4.

12. *much* hat oft die Bedeutung von *nearly*, *almost*, z. B. *it is much*

the same thing es ist ziemlich das-selbe. p. 104, 18: *and it is much the genteelst attitude into the bargain.*

20. *propose* = make a proposal of marriage. — *in your own character* i. e. as Captain Absolute.

22. *softly* oder *soft*, wie das frz. *doucement*, *bellement*. — 25. *Humdrum* is that which goes on in a humming and drumming or droning way, monotonous, dull and stupid.

29. *spirits* v. p. 10, 6.

32. *do* v. p. 4, 17.

Faulk. I own I am unfit for company.

Abs. Am not *I* a lover; ay, and a romantic one too? Yet do I carry everywhere with me such a confounded farrago of doubts, fears, hopes, wishes, and all the flimsy furniture of a country miss's brain!

Faulk. Ah! Jack, your heart and soul are not, like mine, fixed immutably on one only object. You throw for a large stake, but losing, you could stake, and throw again: — but I have set my sum of happiness on this cast, and not to succeed, were to be stripped of all.

Abs. But, for Heaven's sake! what grounds for apprehension can your whimsical brain conjure up at present?

Faulk. What grounds for apprehension, did you say? Heavens! are there not a thousand! I fear for her spirits — her health — her life — My absence may fret her; her anxiety for my return, her fears for me, may oppress her gentle temper. And for her health, does not every hour bring me cause to be alarmed? If it rains, some shower may even then have chilled her delicate frame! If the wind be keen, some rude blast may have affected her! The heat of noon, the dews of the evening, may endanger the life of her, for whom only I value mine. O Jack! when delicate and feeling souls are separated, there is not a feature in the sky, not a movement of the elements, not an aspiration of the breeze, but hints some cause for a lover's apprehension!

3. *confounded* hat in der familiären Redeweise die Bedeutung 'verwünscht, abscheulich'. p. 59, 15: *confound her vigilance* der Teufel hole etc. (Oft steht es auch in gutem Sinne, z. B. *a confounded fellow* ein Teufelskerl.)

9. *succeed, were*: when the nominative in a long simple sentence is accompanied by inseparable adjuncts, or when several words (or a sentence) are used instead of a nominative, a comma is to be placed immediately before the verb.

12. *conjure* v. p. 9, 9.

16. *temper: disposition* respects the whole frame and texture of the mind; *temper* respects only the bias or tone of the feelings. — *For* = as for, as to, with regard to v. p. 109, 24. — 19. *If the wind be keen*: im Gegensatze zum vorhergehenden *if it rains*, was als Tatsache angenommen ist, eine bloße Voraussetzung, Vermutung, deren Verwirklichung oder Nicht-

verwirklichung der Redende vollständig unbestimmt lässt; daher der *Conjunctiv*. — *Blast* v. p. 12, 16. — 22. *Feature* eig. das Machen = die äussere Form eines Dinges, das Aussehen. — 23. *Aspiration* Hauch, gew. nur bildlich gebraucht: das Streben, sehnsüchtige Verlangen nach etwas. — *But* entspricht oft nach einer Negation oder einem negativen Ausdruck dem deutschen Relativpronomen oder der *Conjunction* dasz mit 'nicht.' Um die Bedeutung dieser vielgebrauchten Partikel recht zu verstehen, merke man sich dasz ursprünglich *but*, ags. *bûtan*, auszen, drauszen, ein Adverb (früher auch Präposition) ist, jetzt aber fast ausschliesslich als *Conjunction* auftritt mit der Grundbedeutung *auszer*; von dieser Bedeutung der *Ausnahme* konnte es leicht zu der einer *Entgegensetzung* im weiteren Sinne des Wortes (aber, sondern, auszer

Abs. Ay, but we may choose whether we will take the hint or not. — So, then, Faulkland, if you were convinced that Julia were well and in spirits, you would be entirely content?

Faulk. I should be happy beyond measure — I am anxious
5 only for that.

Abs. Then to cure your anxiety at once — Miss Melville is in perfect health, and is at this moment in Bath.

Faulk. Nay, Jack — don't trifle with me.

Abs. She is arrived here with my father within this hour.

10 *Faulk.* Can you be serious?

Abs. I thought you knew Sir Anthony better than to be surprised at a sudden whim of this kind. — Seriously then, it is as I tell you — upon my honour.

15 *Faulk.* My dear friend! — Hollo, Du Peigne! my hat — my dear Jack — now nothing on earth can give me a moment's uneasiness.

Enter FAG.

Fag. Sir, Mr. Acres, just arrived, is below.

20 *Abs.* Stay, Faulkland, this Acres lives within a mile of Sir Anthony, and he shall tell you how your mistress has been ever since you left her. — Fag, show the gentleman up.

[*Exit Fag.*

Faulk. What, is he much acquainted in the family?

25 *Abs.* O, very intimate: I insist on your not going: besides, his character will divert you.

Faulk. Well, I should like to ask him a few questions.

30 *Abs.* He is likewise a rival of mine — that is, of my *other self's*, for he does not think his friend Captain Absolute ever saw the lady in question; and it is ridiculous enough to hear him complain to me of *one Beverley*, a concealed skulking rival, who —

Faulk. Hush! — He's here.

Enter ACRES.

35 *Acres.* Hah! my dear friend, noble captain, and honest Jack, how do'st thou? just arrived, faith, as you see. — Sir, your humble servant. — Warm work on the roads, Jack — Odds whips and wheels! I've travelled like a comet, with a tail of dust all the way as long as the Mall.

dasz, wenn nicht u. a. m.) übergehen.

10. *serious*: cf. are you in earnest, — in good earnest?

20. *mistress* v. p. 7, 10. Braut. (Nebenbei bemerkt bezeichnen *bride* und *bridegroom* die Neuvermählten.)

27. *of my other self's* meines andern Ich's; *self* als Substantiv

(*I my own self*) hat natürlich auch die ags. Genitivform. *Myself, thyself, ourselves, yourselves* sind nicht Zusammensetzungen des Possessiv-Pronomens, sondern des persönl. Fürworts mit *self*.

35. *Odds whips and wheels*: Acres passt seine Flüche stets den Umständen an, v. p. 31, 6: *the oath referential*. — 37. *Mall* (spr.

Abs. Ah! Bob, you are indeed an eccentric planet, but we know your attraction hither — Give me leave to introduce Mr. Faulkland to you; Mr. Faulkland, Mr. Acres.

Acres. Sir, I am most heartily glad to see you: Sir, I solicit your connexions. — Hey, Jack — what, this is Mr. Faulkland, who — 5

Abs. Ay, Bob, Miss Melville's Mr. Faulkland.

Acres. Od'so! she and your father can be but just arrived before me — I suppose you have seen them. Ah! Mr. Faulkland, you are indeed a happy man.

Faulk. I have not seen Miss Melville yet, sir; — I hope she 10 enjoyed full health and spirits in Devonshire?

Acres. Never knew her better in my life, sir, — never better. Odds blushes and blooms! she has been as healthy as the German Spa.

Faulk. Indeed! — I did hear that she had been a little indisposed. 15

Acres. False, false, sir — only said to vex you: quite the reverse, I assure you.

Faulk. There, Jack, you see she has the advantage of me; I had almost fretted myself ill.

Abs. Now are you angry with your mistress for not having 20 been sick.

Faulk. No, no, you misunderstand me! — yet surely a little trifling indisposition is not an unnatural consequence of absence from those we love. — Now confess — isn't there something unkind in this violent, robust, unfeeling health? 25

Abs. O, it was very unkind of her to be well in your absence to be sure!

Acres. Good apartments, Jack.

Faulk. Well, sir, but you was saying that Miss Melville has been so *exceedingly* well — what then she has been merry and 30 gay, I suppose? — Always in spirits — hey?

mell) eine Allee im St. James' Park; der Name soll daher rühren, dasz die Straszze früher als Bahn für das Mailspiel benutzt worden ist.

1. *Bob* Diminutiv von Robert.

5. *connexions* gew. Verwandte, auch Bekannte, Bekanntschaft, hier so viel wie Freundschaft.

7. *Od'so*, auch *Gadso*, vielleicht Verstümmelung von *Odzooks*. p. 3, 6.

14. *Spa* (*Spaw*), der berühmte Badeort in der Nähe von Aachen, ist bei den Engländern Gattungsname geworden, z. B. *to go to Spa* ins Bad gehen, eine Brunnencur

gebrauchen. (Gesund wie ein Gesundbrunnen.)

16. *vex* v. p. 10, 5.

18. *advantage*: ironisch 'sie ist im Vorteil, sie ist beszer daran als ich.'

24. *something*: nicht *anything*, trotz Frage und Verneinung.

29. *you was* v. p. 18, 5. — 30. *merry* bezeichnet äuszere äuszerliche Fröhlichkeit ohne Tiefe, wie bei Kindern; *gay* lustig, wird leicht übermütig, ausgelassen; *cheerful* innerlich, geistig froh, gew. stillheiter; *sprightly* lebhaft, sprudelnd; *glad*, froh, erfreut im allgemeinen, ohne längere Dauer. — 31. *I suppose* v. p. 4, 16.

Acres. Merry, odds crickets! she has been the bell and spirit of the company wherever she has been — so lively and entertaining! so full of wit and humour!

Faulk. There, Jack, there. — O, by my soul! there is an innate levity in woman, that nothing can overcome. — What! happy, and I away!

Abs. Have done: — How foolish this is! just now you were only apprehensive for your mistress's *spirits*.

Faulk. Why, Jack, have I been the joy and spirit of the company?

10 *Abs.* No indeed, you have not.

Faulk. Have I been lively and entertaining?

Abs. O, upon my word, I acquit you.

Faulk. Have I been full of wit and humour?

Abs. No, faith, to do you justice, you have been confound-
15 edly stupid indeed.

Acres. What's the matter with the gentleman?

Abs. He is only expressing his great satisfaction at hearing that Julia has been so well and happy — that's all — hey, Faulkland?

Faulk. Oh! I am rejoiced to hear it — yes, yes, she has a
20 happy disposition!

Acres. That she has indeed — then she is so accomplished — so sweet a voice — so expert at her harpsichord — such a mistress of flat and sharp, squallante, rumblante, and quiverante! — there was this time month — Odds minums and crotchets!
25 how she did chirup at Mrs. Piano's concert!

1. *Odds crickets*: I am as merry as a cricket. Prov. — *Bell*: to bear the bell der Anführer sein; to carry the bell den Preis davontragen. Dem Landjunker liegt das vom Leithammel hergenommene Bild nahe genug, während andere an the belle 'die Schöne denken, wie Faulkland, der einige Zeilen weiter unten von sich sagt: *have I been the joy and spirit of the company*?

5. *levity* is particularly striking in a female: when there is *levity* in her conduct, she exposes herself to the imputation of criminality. — 6. *Happy* glücklich, insofern als man mit seinen Verhältnissen, seiner Lage zufrieden ist.

7. *have done* hör auf! schweig! Cf. *I have done writing* ich bin fertig mit —; p. 56, 7, sowie 70, 10; p. 42, 26: *I have done with him* ich habe nichts mehr mit ihm zu schaffen, ich will nichts mehr von ihm wissen. Aehnliche Impera-

tivformen sind *begone!* get you gone mach dasz du fortkommst, packe dich! Obgleich eigentlich nur Zukünftiges geboten werden kann, so ist doch die im Affect aufgestellte Forderung, dasz eine Handlung vollzogen sein soll, eine dringende Mahnung, die einem directen Gebote gleichkommt. — 8. *spirits* v. p. 10, 6.

14. *confoundedly* v. p. 23, 3.

20. *disposition* v. p. 23, 16.

22. *expert at*: at bezeichnet das Ziel auf das ihre Geschicklichkeit gerichtet ist; cf. *to play on (the piano)*. — 23. *Squallante, rumblante, quiverante* sind nach Analogie von *andante* gebildete Ungeheuer von Wörtern, etwa: schauerante, rasselante, zitterante! — 24. *Minums* eig. *minims*, vom lat. *minima* die halbe Note; *crotchet* eig. Note mit einem Haken, Viertelnote. (Ursprünglich hatten die Noten keine Striche nach oben oder unten.)

Faulk. There again, what say you to this? you see she has been all mirth and song — not a thought of me!

Abs. Pho! man, is not music the food of love?

Faulk. Well, well, it may be so. — Pray, Mr. —, what's his d—d name! — Do you remember what songs Miss Melville 5 sung?

Acres. Not I indeed.

Abs. Stay now, they were some pretty melancholy purling-stream airs, I warrant; perhaps you may recollect; — did she sing, 'When absent from my soul's delight?' 10

Acres. No, that wa'n't it.

Abs. Or, 'Go, gentle gales!' — 'Go, gentle Gales!' — (*sings.*)

Acres. O no! nothing like it. — Odds! now I recollect one of them — 'My heart's my own, my will is free.' — (*sings.*)

Faulk. Fool! fool that I am! to fix all my happiness on such 15 a trifler! 'Sdeath! to make herself the pipe and ballad-monger of a circle! to sooth her light heart with catches and glees! — What can you say to this, sir?

Abs. Why, that I should be glad to hear my mistress had been so merry, *sir.* 20

Faulk. Nay, nay, nay — I'm not sorry that she has been happy — no, no, I am glad of that — I would not have had her sad or sick — yet surely a sympathetic heart would have shown itself even in the choice of a song — she might have been temperately healthy, and somehow, plaintively gay; — but she has been 25 dancing too, I doubt not!

Acres. What does the gentleman say about dancing?

Abs. He says the lady we speak of dances as well as she sings.

Acres. Ay truly, does she — there was at our last race 30 ball — —

Faulk. Hell and the devil! There! there — I told you so! I told you so! Oh! she thrives in my absence! — Dancing! but her whole feelings have been in oppositon with mine; — I have been anxious, silent, pensive, sedentary — my days have been hours of care, my nights of watchfulness. — She has been all 35 health! spirit! laugh! song! dance! — Oh! d—n'd, d—n'd levity!

5. *d—d* v. p. 6, 7.

8. *purling-stream airs* hübsche sentimentale Murrenbach-Arien. — *I warrant* v. p. 4, 16. — 9. *I recollect* v. p. 43, 31.

13. *nothing like*: Cf. *it is something like (it)* es sieht danach aus, das lässt sich hören; à la bonne heure.

16. *pipe*=piper; *ballad-monger* eig. Balladenhändler, hier Bänkel-

sänger; *catch* = a song the parts of which are caught up by different singers, Lied mit Chor, Rundgesang; *glee* = a merry song, Trinklied, Kneiplied.

22. *have had her* v. p. 15, 30.

32. *thrives* bezeichnet das üppige, fröhliche Gedeihen der Pflanze. — 36. *Spirit* = animation, elevation of mind, Lebhaftigkeit, Lustigkeit. Cf. p. 10, 6.

Abs. For Heaven's sake, Faulkland, don't expose yourself so. — Suppose she has danced, what then? — does not the ceremony of society often oblige — —

Faulk. Well, well, I'll contain myself — perhaps as you say
5 — for form sake. — What, Mr. Acres, you were praising Miss Melville's manner of dancing a *minuet* — hey?

Acres. O, I dare insure her for that — but what I was going to speak of was her *country-dancing*: — Odds swimings! she has such an air with her!

10 *Faulk.* Now disappointment on her! defend this, Absolute; why don't you defend this? — Country-dances! jigs and reels! am I to blame now? A minuet I could have forgiven — I should not have minded that — I say I should not have regarded a minuet —
15 I believe I could have forgiven even that — but to be monkey-led for a night! — to run the gauntlet through a string of amorous

2. *ceremony of society* die gesellschaftliche *Étiquette*, die Rücksichten, die man in Gesellschaft zu nehmen hat. *No ceremony* (*ceremonies*), *if you please*.

5. *for form sake* gew. *for form's sake*, doch finden sich beifor—*sake* öfters Beispiele in denen das Zeichen des ags. Genitivs fehlt.

7. *I dare insure her for that*: eine ungewöhnliche Ausdrucksweise = *I'll warrant for her*. Dem Oekonomen Acres ist das Assecuranzwesen geläufig. Cf. p. 53, 11: *I'll answer for him*. — 8. *Odds swimings*: *to swim* ist hier = leicht und graciös tanzen. — 9. *Air* wie das frz. *air* (z. B. *avoir l'air noble*) Ansehen = Anstand, Würde; *a noble air*. Cf. *don't give yourself any airs* spielen Sie sich nicht auf, machen Sie sich nicht breit. Eben so *to take airs*, nicht zu verwechseln mit *to take air* frische Luft schöpfen.

11. *jig* ein beim niederen Volke sehr beliebter Tanz; es ist kein Rundtanz, wie *reel*, ein aus Schottland stammender, unserm Hopser ähnlicher Tanz, sondern der den *jig* Tanzende bewegt sich wenig von der Stelle und zeigt

seine Kunst in den mannigfaltigsten graciösen Bewegungen des ganzen Körpers. — *Am I to blame* st. *to be blamed* bildet eine in der Conversationssprache feststehende Ausnahme von der Regel. — 13. *Minded*: *to mind* ist *to attend* to a thing, so that it may not be forgotten; *to regard* is *to look* on a thing as of importance. — 14. *Made one* wie p. 22, 29: *to be of a party*, mitmachen, mittanzen; man ergänze *partner* oder *hand*. — *Cotillon* spr. *cotil'-yōng*: dies frz. Wort hatsich in der englischen Sprache schon so eingebürgert, dasz der Accent auf die vorletzte Silbe verlegt ist, und bald wird auch der fremdartige Nasenlaut der letzten Silbe verschwunden sein, wie auch jetzt schon einige Orthoepisten *cotil'-yūn* sprechen. — 15. *Monkey-led* i. e. *to be led as a monkey*, analog unserm 'sich am Narrenseil herumführen laszen.' v. p. 37, 19. *kitchen-bred*. Damit vergl. Zusammensetzungen wie *to ring-lead* anführen, *partake* (= *part take*), *bloodlet* zur Ader laszen, *broubeat* einschüchtern. Solche Bildungen von Verben aus einem Substantiv und einem Zeitwort

palming puppies! — to show paces like a managed filly! — O Jack, there never can be but *one* man in the world, whom a truly modest and delicate woman ought to pair with in a *country-dance*; and even then, the rest of the couples should be her great uncles and aunts!

Abs. Ay, to be sure! — grandfathers and grandmothers!

Faulk. If there be but one vicious mind in the set, 'twill spread like a contagion — the action of their pulse beats to the lascivious movement of the jig — their quivering, warmbreathed sighs impregnate the very air—the atmosphere becomes electrical to love, and each amorous spark darts through every link of the chain! — I must leave you — I own I am somewhat flurried — and that confounded looby has perceived it. 10

[*Going.*

Abs. Nay, but stay, Faulkland, and thank Mr. Acres for his good news. 15

Faulk. D—n his news!

[*Exit Faulkland.*

Abs. Ha! ha! ha! poor Faulkland five minutes since — 'nothing on earth could give him a moment's uneasiness!'

sind selten. — 1. *Palming* hat hier die Bedeutung streicheln, lieb-kosen; *puppy* frz. *poupée*, daher ein Mensch der aufgeputzt einherstolziert, Geck, Laffe. — *Show paces*: Bild vom dressierten (*managed*, frz. *manège*) Pferde, das Schule geritten wird. — 4. *Great uncles and aunts* ungenau statt *great uncles and great aunts*.

7. *Set*, v. p. 5, 16; hier etwa 'das Carree.' — 8. *The action etc.* = their active, lively pulse beats to i. e. in proportion to, in concord with. — 9. *Warmbreathed*: eine dem Engländer geläufige Zusammensetzung von Adjectiven (Zahlwörtern) mit Substantiven, wobei das letztere als part. past auftritt, wenn auch eine entsprechende Verbalform gar nicht vorhanden ist, wie bei *warmheaded*, *warmhearted*, *dark-eyed*, *loud-voiced*, *four-footed* u. a. m. Cf. p. 92, 11; 96, 21. — 10. *Very* (altfrz. *verai*, lat. *verax*) wahr, wahrhaftig, nicht mit dem Adverb *very* zu verwechseln. Es dient zur Hervorhebung eines Substantivs, lässt sich daher im Deutschen oft durch 'selbst, sogar, gerade, nämlich' oder durch die bloße nachdrückliche Beto-

nung des Substantivs wiedergeben; p. 42, 11: *to marry the very* (dasselbe) *girl I am plotting to run away with*; 100, 23: *it is the very thing that would please her* (das würde ihr gerade gefallen); *this is the very man* (nämlich); *he is a very fool* (ausgemacht); *on the very next day* (schon) u. a. m. — *Electrical to love* = electrisch in Bezug auf die Liebe d. h. verhält sich als der elektrische Leiter für die Liebe. — 12. *Flurried* = excited, embarrassed; a *flurry* is a violent commotion of the mind. v. p. 93, 9.

17. *five minutes since* = f. m. *ago*; *since* eig. = später, darauf, nachher, bezeichnet den Ausgangspunct, von dem aus eine Handlung sich bis in die Zeit des Sprechenden erstreckt, einerlei ob *since* Präposition ist oder als Adverb nachfolgt. *Ago* dagegen (*a-gone*, ags. *âgangan*, *âgan*) giebt an, dass seit einem Zeitpuncte, sei er gegenwärtig oder vergangen, eine gewisse Zeit vergangen ist. Es ist begreiflich, dass beide oft gleichbedeutend sind, besonders dass das adverbiale *since* mit *ago*, wie hier, vertauscht werden kann.

Acres. The gentleman wa'n't angry at my praising his mistress, was he?

Abs. A little jealous, I believe, Bob.

Acres. You don't say so? Ha! ha! jealous of me — that's a
5 good joke.

Abs. There's nothing strange in that, Bob; let me tell you, that sprightly grace and insinuating manner of yours will do some mischief among the girls here.

Acres. Ah! you joke — ha! ha! mischief — ha! ha! but you
10 know I am not my own property, my dear Lydia has forestalled me. — She could never abide me in the country, because I used to dress so badly — but odds frogs and tambours! I sha'n't take matters so here — now ancient madam has no voice in it — I'll
15 make my old clothes know who's master — I shall straightway cashier the hunting-frock — and render my leather breeches incapable — My hair has been in training some time.

Abs. Indeed!

Acres. Ay — and tho'ff the side curls are a little restive, my hind-part takes it very kindly.

Abs. O, you'll polish, I doubt not.

Acres. Absolutely I propose so — then if I can find out this Ensign Beverley, odds triggers and flints! I'll make him know the difference o't.

Abs. Spoke like a man — but pray, Bob, I observe you have
25 got an odd kind of a new method of swearing —

Acres. Ha! ha! you've taken notice of it — 'tis genteel, isn't it? — I didn't invent it myself though; but a commander in our militia — a great scholar, I assure you — says that there is no

1. *my praising* v. p. 11, 18. —

4. *You don't say so* = ach gar! warum nicht gar? eine gemüthlich-familiäre Phrase.

11. *abideme*: she had no patience with, could not bear, endure me. — 12. *Frogs and t.* Schnuren und Quasten am Rock. Anspielung auf die franz. Moden: Die Franzosen heissen spottweise *frogs*, weil sie Froschkeulen als Leckerbissen genießen. — 13. *Matters* wird oft in ganz allgemeinem Sinne gebraucht, wie unser 'Sache, Geschichte.' So p. 19, 9. — *Ancient madam* burlesk für *the old lady*; vielleicht spielt Acres auf seine Mutter an wie p. 61, 3. — 15. *Breeches* (*ee* = γ) sind enge Hosen, die bis ans Knie gehen; der gew. Ausdruck für Hosen ist

trowsers, auch *pantaloons'* (vom frz. le pantalon, sing.). Ziererei hat das Wort *inexpressibles* erfunden. — 16. *Training* die Dressur, sowohl von Menschen (z. B. Soldaten) wie besonders von Tieren gebraucht.

21. *propose so* scil. *to polish*; eig. heisst 'sich etwas vornehmen' *to propose a thing to one's self*.

24. *spoke*, die apocopierte Form für *spoken*, findet sich bei Dichtern und in der Sprache des gemeinen Mannes öfters, ist aber nicht nachzuahmen; cf. p. 78, 30: *froze*, p. 95, 3. — Cf. 6, 19: *stole*.

27. *though* v. p. 9, 25. — 28. *Militia* hier wie unsere Communalgarde, Bürgerwehr. Während des ganzen Mittelalters beruhte die *mi-*

meaning in the common oaths, and that nothing but their antiquity makes them respectable; — because, he says, the ancients would never stick to an oath or two, but would say, by Jove! or by Bacchus! or by Mars! or by Venus! or by Pallas! according to the sentiment — so that to swear with propriety, says my little major, 5 the 'oath should be an echo to the sense'; and this we call the *oath referential*, or *sentimental swearing* — ha! ha! ha! 'tis genteel, isn't it?

Abs. Very genteel, and very new indeed — and I dare say will supplant all other figures of imprecation. 10

Acres. Ay, ay, the best terms will grow obsolete — Damns have had their day.

Enter FAG.

Fag. Sir, there is a gentleman below desires to see you — Shall I show him into the parlour? 15

Abs. Ay—you may.

Acres. Well, I must be gone —

Abs. Stay; who is it, Fag?

Fag. Your father, sir.

Abs. You puppy, why didn't you show him up directly? 20

[*Exit Fag.*

Acres. You have business with Sir Anthony. — I expect a message from Mrs. Malaprop at my lodgings — I have sent also

litia auf allgemeiner Wehrpflicht, bis in der Revolution von 1649 zum ersten und letzten Male einstehendes Heer die Miliz verdrängte. Allein dies machte sich bald, namentlich durch seine Eingriffe in die Landesrechte, so verhaszt, dasz bei der Rückkehr der Stuarts 1660 die Miliz wieder hergestellt ward; aber anstatt die persönliche Wehrpflicht eines jeden Bürgers zu fordern, zog man nur die damals conservativen Grundeigentümer zum Dienst. Dadurch war der ganzen Einrichtung die gehörige Grundlage genommen und es wahrte nicht lange, so war diese Miliz Gegenstand des Gelächters und des Spottes, der sie bis zu ihrer Erneuerung nach den Napoleonischen Kriegen geblieben ist. — 3. *Stick to* sich an etwas hängen, stehen bleiben bei; cf. *stick to your work* bleib bei deiner Arbeit; *what do you stick at* woran stossen Sie sich? *there it sticks* da

steckt der Knoten. — *Would*: der Begriff des Wollens geht leicht in die Darstellung der einer Person innewohnenden Neigung über *would (will)*, entspricht somit dem deutschen pflegen, gewohnt sein, oder dem bloszen Imperfect. — *By* v. p. 34, 23. — 5. *Sentiment* hier Empfindung, Stimmung, *sense* Sinn, Bedeutung. Anspielung auf *Pope's Essay on criticism* v. 365: 'The sound must be an echo to the sense.' — 7. *Referential* ein neugebildetes Wort = *having reference to*, bezüglich; *sentimental* hier empfindungsreich.

11. *Damns* Plur. des substantivierten Ausrufes *damn*. Es ist leicht erklärlich, dasz einzelne Satzglieder als Subjecte für sich auftreten, daher auch pluralisiert werden können. So findet sich p. 86, 15: *confound your butts* zum Henker mit deinem 'Aber.'

14. *desires* statt *who d. v. p. 7, 5.*

to my dear friend Sir Lucius O'Trigger. — Adieu, Jack, we must meet at night, when you shall give me a dozen bumpers to little Lydia.

Abs. That I will with all my heart. [Exit Acres.]

5 Now for a parental lecture — I hope he has heard nothing of the business that has brought me here — I wish the gout had held him fast in Devonshire, with all my soul!

Enter Sir ANTHONY.

Sir, I am delighted to see you here; and looking so well! — your sudden arrival at Bath made me apprehensive for your health.

Sir Anth. Very apprehensive, I dare say, Jack. — What, you are recruiting here, hey?

Abs. Yes, sir, I am on duty.

15 *Sir Anth.* Well, Jack, I am glad to see you, though I did not expect it, for I was going to write to you on a little matter of business. — Jack, I have been considering that I grow old and infirm, and shall probably not trouble you long.

Abs. Pardon me, sir, I never saw you look more strong and hearty; and I pray frequently that you may continue so.

20 *Sir Anth.* I hope your prayers may be heard, with all my heart. Well then, Jack, I have been considering that I am so strong and hearty, I may continue to plague you a long time. — Now, Jack, I am sensible that the income of your commission, and what I have hitherto allowed you, is but a small pittance for
25 a lad of your spirit.

Abs. Sir, you are very good.

Sir Anth. And it is my wish, while yet I live, to have my boy make some figure in the world. I have resolved, therefore, to fix you at once in a noble independence.

1. *must* = I hope we shall meet.

— 2. *When*: eine im Englischen ziemlich gebräuchliche, dem Lat. ähnliche Relativ-Construction, im Deutschen durch ein Demonstrativ wiederzugeben. — *Give* i. e. drink a dozen bumpers to Lydia's health; *give* hat die Bedeutung 'anstoszen mit j.' von der Sitte, dasz man der Person, auf deren Gesundheit man trinken will, durch einen Diener ein Glas Wein überreichen lässt. — *A dozen* wird häufig als Cardinalzahl angesehen.

5. *for* v. p. 13, 28. — *Lecture* ist nicht mit *lesson* zu verwechseln, obschon beide in familiärer Sprache Verweis, Lection bedeuten, z. B. *I shall give (read) him a (his) lesson* ich werde ihm den Text lesen.

11. *I dare say* etwas ironisch: ja, ja! v. p. 4, 16,

22. *I may continue* ungenau für *that I may c.*; die Conj. *that* darf nur dann wegfallen, wenn sie einen Substantivsatz einleitet, nicht aber, wenn sie wie hier consecutiv ist. — 23. *Commission* das Officiers-Patent; die Officiersstellen im englischen Heere bis zum Oberstlieutenant incl. werden durch Kauf eines Patentes erworben; ausgenommen sind Artillerie- und Geniecorps. — 24. *Allow* eine bestimmte Summe aussetzen als Gehalt, Taschengeld, Kostgeld u. dgl.: *the allowance*.

27. *to have* pleonastisch = I wish my boy to make etc. v. p. 15, 30. — 28. *Figure*: cf. *to cut a figure*,

Abs. Sir, your kindness overpowers me — such generosity makes the gratitude of reason more lively than the sensations even of filial affection.

Sir Anth. I am glad you are so sensible of my attention — and you shall be master of a large estate in a few weeks. 5

Abs. Let my future life, sir, speak my gratitude; I cannot express the sense I have of your munificence. — Yet, sir, I presume you would not wish me to quit the army?

Sir Anth. O, that shall be as your wife chooses.

Abs. My wife, sir! 10

Sir Anth. Ay, ay, settle that between you — settle that between you.

Abs. A *wife*, sir, did you say?

Sir Anth. Ay, a wife — why, did not I mention her before?

Abs. Not a word of her, sir.

Sir Anth. Odd so! I mustn't forget *her* though. — Yes, Jack, 15 the independence I was talking of is by a marriage — the fortune is saddled with a wife — but I suppose that makes no difference.

Abs. Sir! Sir! — you amaze me!

Sir Anth. Why, what the devil's the matter with the fool? Just now you were all gratitude and duty. 20

Abs. I was, sir, — you talked to me of independence and a fortune, but not a word of a wife.

Sir Anth. Why — what difference does that make? Odds life, sir! if you have the estate, you must take it with the live stock on it, as it stands. 25

Abs. If my happiness is to be the price, I must beg leave to decline the purchase. — Pray, sir, who is the lady?

Sir Anth. What's that to you, sir? — Come, give me your promise to love, and to marry her directly?

Abs. Sure, sir, this is not very reasonable, to summon my 30 affections for a lady I know nothing of!

to live in figure eine grosse Rolle spielen, grossen Staat machen. Vergl. frz. faire figure.

2. *gratitude of reason* i. e. gratitude which is founded on reason, because you are so generous, is stronger than even filial affection.

11. *between you*, nicht *yourselves*; cf. *between you and me*, *between ourselves* unter uns, unter vier Augen.

17. *saddled with* familiär: die Frau ist der Sattel, der dem Vermögen aufgelegt ist. Cf. *to saddle one's self with a thing* etwas übernehmen als Arbeit, Last.

18. *amaze*: I am *amazed* at what

is incomprehensible; I am *surprised* at what is new or unexpected; I am *astonished* at what is vast or great and unaccountable; I am *confounded* by what is shocking or terrible.

19. *the devil* v. p. 35, 25. — *Matter* v. p. 9, 7.

24. *live stock* der Bestand an Haustieren, stock of sheep, cattle, and horse, wie er auf dem Gute vorhanden ist.

30. *reasonable*: a *reasonable* demand bears relation to what is right in itself according to circumstances; a *fair* demand relates to what is right between man and man.

Sir Anth. I am sure, sir, 'tis more unreasonable in you to *object* to a lady you know nothing of.

Abs. Then, sir, I must tell you plainly, that my inclinations are fixed on another — my heart is engaged to an angel.

5 *Sir Anth.* Then pray let it send an excuse. — It is very sorry — but *business* prevents its waiting on her.

Abs. But my vows are pledged to her.

Sir Anth. Let her foreclose, Jack; let her foreclose; they are not worth redeeming; besides, you have the angel's vows in
10 exchange, I suppose; so there can be no loss there.

Abs. You must excuse 'me, sir, if I tell you, once for all, that in this point I cannot obey you.

Sir Anth. Hark'ee, Jack; — I have heard you for some time with patience — I have been cool — quite cool; but take care —
15 you know I am compliance itself — when I am not thwarted; — no one more easily led — when I have my own way; — but don't put me in a phrensy.

Abs. Sir, I must repeat it — in this I cannot obey you.

Sir Anth. Now d—n me! if ever I call you *Jack* again while I live!

20 *Abs.* Nay, sir, but hear me.

Sir Anth. Sir, I won't hear a word — not a word! not one word! so give me your promise by a nod — and I'll tell you what, Jack — I mean, you dog — if you don't by — —

1. *in you*; *wir* sagen 'von dir.' Die Unvernunft kommt in dir zur Erscheinung und Geltung; so p. 43, 21: *I am happy in the appellation*; p. 58, 2: *it will be generous in you*; p. 68, 11: *it would be but civil in honour never to risk etc.*; p. 89, 6: *I am bankrupt in gratitude*; p. 97, 23: *it would be very inelegant in us*.

6. *waiting on* v. p. 9, 12.

8. *foreclose* scil. the mortgage or pledge i. e. the pledged vows. Lydia mag dies Versprechen als wertlos ansehen. — 9. *Worth* nimmt in der Regel sein Object ohne Präposition zu sich, während *worthy*, *unworthy* mit *of* verbunden werden.

15. *thwarted* vom deutschen zwerch, quer. To *thwart* is actively to cross the will of another; thus humoursome people are perpetually *thwarting* the wishes of those with whom they are in connexion. — 16. *Way* cf. *he must always have his own way*; *I shall*

make the best of my way. *This is out of my way, it is not in my way* es ist meine Sache nicht, geht mich nichts an. — 17. *Put me in a phrensy*: über in = into v. p. 108, 2.

22. *what* ist hier pron. indefinite, ebenso wie wir in familiärer Sprache 'was' für 'etwas' setzen. Als solches kommt es ausserdem noch in der disjunctiven Conjunction *what (with) — and (what) with* teils — teils vor. — 23. *Dog* hat im Englischen nicht die gemeine Nebenbedeutung, welche das deutsche 'Hund' zu einem Schimpfworte macht, vielmehr hängt es vom Tone des Redenden oder dem zugehörigen Adjectiv ab, ob *dog* einen Vorwurf ausdrücken oder als eine Art Schmeichelei gelten soll; immer aber gehört es der ganz familiären Redeweise an, z. B. *a jolly dog* ein fideles Haus; *a careless dog* ein leichtsinniger Bursche; *a proud dog*; p. 72, 6: *a determined dog* ein Teufelskerl u. a. m. — *By* —: schwören bei

Abs. What, sir, promise to link myself to some mass of ugliness! to — —

Sir Anth. Z—ds! sirrah! the lady shall be as ugly as I choose: she shall have a hump on each shoulder; she shall be as crooked as the Crescent; her one eye shall roll like the bull's in Cox's Museum; she shall have a skin like a mummy, and the beard of a Jew — she shall be all this, sirrah! — yet I will make you ogle her all day, and sit up all night to write sonnets on her beauty.

Abs. This is reason and moderation indeed!

Sir Anth. None of your sneering, puppy! no grinning, jack-anapes!

Abs. Indeed, sir, I never was in a worse humour for mirth in my life.

Sir Anth. 'Tis false, sir, I know you are laughing in your sleeve; I know you'll grin when I am gone, sirrah! 15

Abs. Sir, I hope I know my duty better.

Sir Anth. None of your passion, sir! none of your violence; if you please — It won't do with me, I promise you.

Abs. Indeed, sir, I never was cooler in my life.

Sir Anth. 'Tis a confounded lie! — I know you are in a 20 passion in your heart; I know you are, you hypocritical young dog! but it won't do.

Abs. Nay, sir, upon my word.

Sir Anth. So you will fly out! can't you be cool like me? What the devil good can *passion* do? — *Passion* is of no service, 25 you impudent, insolent, overhearing reprobate! — There you sneer again! — don't provoke me! — but you rely upon the mildness of my temper — you do, you dog! you play upon the meekness of my disposition! Yet take care — the patience of a saint may be overcome at last! — but mark! I give you six hours and a half 30

etwas, gründet sich ursprünglich auf die sinnfällige oder vorausgesetzte Gegenwart des Gegenstandes, bei dem, d. h. an dessen Seite man schwört. p. 31, 3: *by Jove* etc. p. 60, 22: *by the mass*.

3. *Sirrah*, nach der gewöhnlichen Annahme aus *Sir* und *haz* zusammen gesetzt (?), wird meist nur in verächtlichem Sinne gebraucht. — 5. *Cox's Museum* ein Raritäten-Cabinet. — 7. *Make* v. p. 15, 30.

12. *humour* Gemütsart, Stimmung, vorzugsweise die veränderliche, im Gegensatz zu *temper* und *disposition*, p. 23, 16, geht daher leicht in die schlechte Bedeutung 'Laune' über. So *good, ill humour; to be out of humour*

schlechte Laune haben; *the humour takes me* ich hätte Lust; *I did so for the humour of it* zum Spasze.

18. *do* v. p. 20, 22.

21. *heart* der innere Teil eines Körpers, das Innerste: so auch in *my heart's core, in my heart of hearts*, zuweilen auch *at the heart*.

24. *fly out* = burst into a passion, aufbrausen. — 25. *The devil* ist als Subject eines ursprünglich vollständigen Satzes, etwa 'der Teufel mag's wissen,' anzusehen; solche Ausrufe kommen oft vor, z. B. p. 3, 10: *who the deuce thought of seeing you in Bath?* p. 33, 19: *what the devil is the matter with the fool?* cf. p. 39, 13. —

to consider of this; if you then agree, without any condition, to do every thing on earth that I choose, why — confound you! I may in time forgive you — If not, z—ds! don't enter the same hemisphere with me! don't dare to breathe the same air, or use the
 5 same light with me! but get an atmosphere and a sun of your own! I'll strip you of your commission; I'll lodge a five- and threepence in the hands of trustees, and you shall live on the interest. — I'll disown you, I'll disinherit you, I'll unget you! and d—n me! if ever I call you Jack again! [Exit Sir Anthony.]

10

ABSOLUTE *solus*.

Abs. Mild, gentle, considerate father — I kiss your hands. — What a tender method of giving his opinion in these matters Sir Anthony has! I dare not trust him with the truth. — I wonder
 15 what old wealthy hag it is that he wants to bestow on me! — yet he married himself for love! and was in his youth a bold intriguer, and a gay companion!

Enter FAG.

Fag. Assuredly, sir, your father is wrath to a degree; he comes down stairs eight or ten steps at a time — muttering,
 20 growling, and thumping the banisters all the way: I and the cook's dog stand bowing at the door — rap! he gives me a stroke on the head with his cane; bids me carry that to my master! then kicking the poor turnspit into the area, d—ns us all,

3. *in time* mit der Zeit, allmählich p. 91, 20; dann auch = in due time zu rechter Zeit, bei Zeiten, zeitig genug, z. B. *I hoped to be in time for the train*, wie p. 112, 14; *all in good time* alles zu seiner Zeit. Cf. p. 55, 1: *just in the nick*. — 6. *Lodge: to l. money* ist Geld auf Hypothek, zinsbar anlegen. — 7. *Trustees* eig. Personen denen etwas anvertraut wird, hier so viel als Vormünder oder Curatoren. — *Live on: on* bezeichnet die Grundlage, auf der das Leben, die Existenz beruht. — 8. *Unget* ein vom alten Baronet in seiner Wut erfundenes Wort, so viel als: ich will dich ungeboren machen.

13. *I wonder* = I should like to know, I doubt; so häufig in der gewöhnlichen Conversation. *Wonder* amounts to little more than a pausing of the mind, a suspension of the thinking faculty, an incapacity to fix on a discernible point in an object that rouses our

curiosity. — 15. *Intriguer* v. p. 11, 12.

18. *to a degree* als Ausruf = to such a degree v. p. 6, 17; to bezeichnet die Ausdehnung bis zu welcher sich der Zorn erstreckt. Vgl. *he was generous to an excess; Salisbury was foolish to a proverb*. — 19. *At a time* auf einmal, *a* = one v. p. 7, 3; *ten minutes at a time* hintereinander; *at times* zuweilen; *by times* wechselsweise; *in time* oben, Z. 3. — 20. *Banisters* corrumptiert aus *palusters*, urspr. die in Form von Blüten des Granatbaumes an einem Geländer angebrachten Verzierungen, dann das Geländer selbst. — 23. *Area: the narrow yard between the under-ground part of a house and the ground in front*. Die englischen Häuser haben gewöhnlich ein förmliches Kellergeschosz für Küche und andere Haushaltsräume; um nun diesem Souterrains das nötige Licht zu verschaffen, ist an der ganzen Länge des Hau-

for a puppy triumvirate! — Upon my credit, sir, were I in your place, and found my father such very bad company, I should certainly drop his acquaintance.

Abs. Cease your impertinence, sir, at present. — Did you come in for nothing more? — Stand out of the way! 5

[*Pushes him aside, and exit.*]

FAG *solus.*

* *Fag.* Soh! Sir Anthony trims my master: he is afraid to reply to his father — then vents his spleen on poor Fag! — When one is vexed by one person, to revenge one's self on another, 10 who happens to come in the way, is the vilest injustice! Ah! it shows the worst temper — the basest —

Enter ERRAND BOY.

Boy. Mr. Fag! Mr. Fag! your master calls you.

Fag. Well! you little dirty puppy, you need not bawl so! — 15 The meanest disposition! the —

Boy. Quick, quick, Mr. Fag.

Fag. Quick, quick! you impudent jackanapes! am I to be commanded by you too? you little, impertinent, insolent, kitchen-bred — — [Exit kicking and beating him. 20

Scene II.

The North Parade.

Enter LUCY.

Lucy. So — I shall have another rival to add to my mistress's list — Captain Absolute. However, I shall not enter his name till 25

ses nach der Strasse zu ein ca. 2 Ellen breiter und 4 Ellen tiefer Raum, *area*, offen gelassen, der vom Trottoir durch ein eisernes Geländer getrennt ist. — 1. *For* = *as*, als; der Begriff der Stellvertretung, der *for* zu Grunde liegt, fällt mit dem der Gleichheit zusammen: dem Sir Anthony sind Fag, dessen Herr, und der Hund die Repräsentanten des Kleeblatts und dann dieses selbst. — *Were I* v. p. 12, 14.

4. *Cease* = stop, put a stop to. — *Impertinence*: he who does not respect the laws of civil society in his intercourse with individuals, and wants to assume to himself what belongs to another, is *impertinent*. *Impudence* is an unblushing kind of impertinence, *insolence*

is an outrageous kind of impertinence.

8. *trims* eig. putzen, zurecht-machen, hier '(den Kopf) zurechtsetzen'; *to trim a fire*, — *a lamp*, — *a speech*; *to trim one's jacket* j. durchbläuen. — 12. *Temper* v. p. 23, 16.

19. *kitchen-bred* i. e. bred in a kitchen, Küchengewächs, eine dem Englischen (und Lateinischen) geläufige Zusammensetzung von Substantiven und Participien, wobei das erstere als adverbiale Bestimmung des letzteren auftritt; z. B. *air-built*, *heart-hardened*, *earth-born*, *moss-clad*, *death-doomed* u. a. m. Cf. p. 29, 9.

22. *Parade* ein öffentlicher Spazierplatz in Bath.

my purse has received notice in form. Poor Acres is dismissed! — Well, I have done him a last friendly office, in letting him know that Beverley was here before him. — Sir Lucius is generally more punctual, when he expects to hear from his *dear Delia*,
 5 as he calls her: I wonder he's not here! — I have a little scruple of conscience from this deceit; though I should not be paid so well, if my hero knew that *Delia* was near fifty, and her own mistress.

Enter Sir LUCIUS O'TRIGGER.

10 *Sir. Luc.* Hah! my little ambassadress — upon my conscience, I have been looking for you; I have been on the South Parade this half hour.

Lucy. (*Speaking simply.*) O gemini! and I have been waiting for your worship here on the North.

15 *Sir Luc.* Faith! — may be, that was the reason we did not meet; and it is very comical too, how you could go out and I not see you — for I was only taking a nap at the Parade Coffee-house, and I chose the *window* on purpose that I might not miss you.

20 *Lucy.* My stars! Now I'd wager a sixpence I went by while you were asleep.

Sir Luc. Sure enough it must have been so — and I never dreamt it was so late, till I waked. Well, but my little girl, have you got nothing for me?

25 *Lucy.* Yes, but I have — I've got a letter for you in my pocket.

1. *notice in form* = n. in due form, due notice; cf. *to give one notice* aufkündigen; *to give notice of* benachrichtigen von; *to take notice that* sich merken dasz — 6. *From this deceit*; *deceit* involves a violation of the moral law; *from* bezeichnet den Punct von dem eine Handlung ausgeht, woraus sich der Begriff der Causalität entwickelt. So p. 51, 6: *from the ingenuity of your appearance, I am convinced.* p. 54, 10: *deceptions from flattery.*

12. *this half hour* diese halbe Stunde=seit einer halben Stunde. *This* knüpft unmittelbar an die Gegenwart an, bezeichnet daher sowohl, wie es hier der Fall ist, die eben vergangene Zeit, so dasz es = *since* ist (v. p. 29 17.), wie p. 70, 13: *who has carried your honour these ten years*, als die unmittelbar folgende, so dasz es so viel ist wie *yet, more, wie*

p. 42, 20: *I'll tive these fifty years to plague him.*

15. *reason scil.* for which, why. Die Auslaszung dieser Wörter ist nicht nachzuahmen. — 18. *On purpose*, auch *of purpose* absichtlich; cf. *for what purpose* weshalb? *it is to no purpose* vergeblich; *this is nothing to the purpose*, dies gehört nicht zur Sache.

19. *my stars* ein vulgärer Ausruf, etwa 'ach du mein Himmel!'

23. *got* bezeichnet in Verbindung mit *to have* einen Besitz, aber nur den zufälligen und vorübergehenden, nicht den bleibenden. Es ist ein im gewöhnlichen Leben vielgebrauchtes Wort, welches meist als Pleonasmus anzusehen ist, daher es auch in der edleren Sprache selten vorkommt; vergl. das deutsche 'kriegen.' So p. 5, 9: *has she got the stuff?*

24. *but I have* stärker als das

Sir Luc. O faith! I guessed you weren't come empty-handed — well — let me see what the dear creature says.

Lucy. There, Sir Lucius. (*Gives him a letter.*)

Sir Luc. (Reads) '*Sir — there is often a sudden incentive impulse in love, that has a greater induction than years of domestic combination: such was the commotion I felt at the first superfluous view of Sir Lucius O'Trigger.*' — Very pretty, upon my word. — '*Female punctuation forbids me to say more; yet let me add, that it will give me joy infallible to find Sir Lucius worthy the last criterion of my affections.*' *Delia.*' 10

Upon my conscience! Lucy, your lady is a great mistress of language. Faith, she's quite the queen of the dictionary! — for the devil a word dare refuse coming at her call — though one would think it was quite out of hearing.

Lucy. Ay, sir, a lady of her experience. 15

Sir Luc. Experience? what, at seventeen?

Lucy. O true, sir — but then she reads so — my stars! how she will read off-hand!

Sir Luc. Faith, she must be very deep read to write this

blosze *I have*: 'freilich, und ob!' *but* erklärt sich daraus, dasz der Redende in seiner Antwort oft nicht unmittelbar an die vorhergehende Frage anknüpft, sondern an einen vorausgesetzten Gedanken des Andern. Cf. p. 71, 6: *why, you won't fight him: will you, Bob? — Egad, but I will.*

4. *Sir* etc. Von dem Wuste falscher Ausdrücke befreit sagt der Brief etwa Folgendes: das erste Gefühl von Liebe ist oft mächtiger als jahrelanges Beisammensein: dies fühlte ich bei dem ersten flüchtigen Blick. Weibliche Zurückhaltung verbietet mir mehr zu sagen, doch soll es mich unendlich freuen, Sie in jeder Beziehung meiner Liebe wert zu finden. — (Freilich bleibt auch so noch blühender Unsinn übrig: *incentive, induction, combination* sind in falschem Sinne gebraucht, *superfluous* steht für *superficial, punctuation* für *punctilio, infallible* für *ineffable, criterion* ist gänzlich unpassend.)

11. *mistress of language* i. e. she knows the language thoroughly, — f. i. *she is mistress of the French language*; cf. *she is mistress of*

herself weisz sich zu beherrschen; v. p. 11, 20. — 13. *The devil* etc. v. p. 35, 25; der Name des Teufels tritt hier in familiärer Rede-weise als eine verstärkte Verneinung auf, wie p. 4, 10. *Captain Absolute and Ensign Beverley are the same person.* — *The devil they are.* Dieselbe Verwendung findet der Name des Teufels auch im Deutschen, z. B. den Teufel auch! Ich kümmere mich den Teufel darum; sehr gebräuchlich ist diese Form im Plattdeutschen. — *Dare* ist hier Subjunctive = if a word should dare (to) refuse coming at her call, the devil would take it! — 14. *Out of hearing*: cf. *out of sight, out of mind; I am out of money; the piano is out of tone.* v. p. 10, 6.

17. *O true, sir*: Lucy endeavours to make good the slip of her tongue. — 18. *Off-hand*: without study or preparation; *he made an off-hand speech; to speak off-hand* frei von der Leber weg reden; cf. *to play at first sight.* — *Will* v. p. 31, 3.

19. *deep* ist die alte neutrale Adjectivform, die als Adverb diente, v. p. 68, 13; *read* gewöhn-

way — though she is rather an arbitrary writer too — for here are a great many poor words pressed into the service of this note, that would get their *Habeas Corpus* from any court in Christendom.

Lucy. Ah! Sir Lucius, if you were to hear how she talks
5 of you!

Sir Luc. O tell her I'll make her the best husband in the world, and Lady O'Trigger into the bargain! — But we must get the old gentlewoman's consent — and do every thing fairly.

Lucy. Nay, Sir Lucius, I thought you wa'n't rich enough
10 to be so nice!

Sir Luc. Upon my word, young woman, you have hit it: — I am so poor, that I can't afford to do a dirty action. — If I did not want money, I'd steal your mistress and her fortune with a great deal of pleasure. — However, my pretty girl, (*gives her money*.) here's a little something to buy you a riband; and meet me in the evening, and I'll give you an answer to this. So, hussy, take a kiss beforehand, to put you in mind. (*Kisses her*.)

Lucy. O lud! Sir Lucius — I never seed such a gemman!
My lady won't like you if you're so impudent.

lich mit einem Zusatze = belesen, so to be well —, little read; he is a read man. — 1. *Rather* (Comparativ des veralteten *rath* früh) dient häufig dazu einen unbestimmten, geringen Grad von Uebermasz auszudrücken, lässt sich daher im Deutschen durch 'ziemlich, vielmehr, so zu sagen, gewissermassen' und ähnl. wiedergeben. — 2. *Pressed*: Bild vom Matrosenpreszen, einem der gröbsten Misbräuche in England, der erst in den dreissiger Jahren abgeschafft worden ist. — 3. *Habeas Corpus* das berühmte Gesetz zum Schutz der persönlichen Sicherheit, den 27. Mai 1679 unter Carl II. erlassen, durch welches eine gerichtliche Entscheidung über jede Verhaftung gesetzlich festgestellt ward. Die Hauptbestimmungen sind: Jeder Angeklagte ist sofort vom Richter zu verhören, gegen genügende Caution musz er entlassen werden, die nächsten Assisen haben sein Urteil zu fällen. Auf die Nichtbefolgung dieser Vorschriften sind hohe Geldstrafen oder Verlust des Amtes gesetzt.

6. *her* ist hier Dativ; es ist zu

tadeln, dasz es zu gleicher Zeit als Accusativ vor *Lady O'Trigger* zu wiederholen ist. — 8. *Fairly*: the fair man always acts from a principle of right, v. p. 33, 30. 63, 20.

10. *nice* genau, eigen, streng, p. 78, 8. *Nice* is to be free from faults; *exact*, to arrive at perfection; *particular*, to be nice in certain particulars; *punctual*, to be exact in certain points, as in the time or season for doing anything.

12. *I can't afford* Phrase der Umgangssprache: meine Mittel erlauben es mir nicht; es giebt's bei mir nicht her. *I can't afford to spend so much money on trifles*. — 16. *Hussy* v. p. 15, 10. — 17. *Put you in mind*: etwas in Erinnerung bringen damit es nicht vergessen werde; v. p. 108, 2. — *Mind* = Gedächtnis, wie in *to keep (bear) in mind*; *to call to mind*; *it comes into my mind* es fällt mir ein; *it is out of my mind* es ist mir entfallen: in *time out of mind* vor undenklichen Zeiten.

18. *lud* v. p. 3, 6. — *seed, gemman* vulgärer Dialect für *saw, gentleman*.

Sir Luc. Faith she will, Lucy — that same — pho! what's the name of it! — *Modesty!* — is a quality in a lover more praised by the women than liked; so, if your mistress asks you whether Sir Lucius ever gave you a kiss, tell her fifty — my dear.

Lucy. What, would you have me tell her a lie? 5

Sir Luc. Ah then, you baggage! I'll make it a truth presently.

Lucy. For shame now; here is some one coming.

Sir Luc. O faith, I'll quiet your conscience!

[*Sees FAG. — Exit, humming a tune.*

Enter FAG.

10

Fag. So, so, ma'am. I humbly beg pardon.

Lucy. O lud! now, Mr. Fag — you flurry one so.

Fag. Come, come, Lucy, here's no one by — so a little less simplicity, with a grain or two more sincerity, if you please. — You play false with us, madam. — I saw you give the baronet a 15 letter. — My master shall know this — and if he don't call him out, I will.

Lucy. Ha! ha! ha! you gentlemen's gentlemen are so hasty. — That letter was from Mrs. Malaprop, simpleton. — She is taken with Sir Lucius's address. 20

Fag. How! what tastes some people have! — Why, I suppose I have walked by her window an hundred times. — But what says our young lady? Any message to my master?

Lucy. Sad news! Mr. Fag. — A worse rival than Acres! Sir Anthony Absolute has proposed his son. 25

Fag. What, Captain Absolute?

Lucy. Even so — I overheard it all.

Fag. Ha! ha! ha! very good, faith. Good bye, Lucy, I must away with this news.

Lucy. Well, you may laugh — but it is true, I assure you. 30
(*Going*). But — Mr. Fag — tell your master not to be cast down by this.

5. *would* — *have* v. p. 15, 30.

6. *baggage* hier = Schalk, lose Dirne, nicht in dem verächtlichen Sinne zu nehmen den es sonst gewöhnlich hat. (Man verwechsle *baggage* nicht mit *luggage*.)

14. *a grain or two* wie unser 'ein, zwei Körnchen, ein paar K.', ein im gewöhnlichen Verkehr häufige Ausdrucksweise, bei welcher *a* das abgeschwächte Zahlwort *one* ist, z. B. 45. 2. 104, 14. — 15. *False* v. p. 68, 13.

18. *gentlemen* v. p. 6, 9. —

19. *Taken with*: gewöhnlich activisch: *she takes with one* Gefallen

finden, hingeriszen, verliebt sein.

— 20. *Address* hier = *addresses* p. 110, 16. Huldigung, Liebeswerbung, wie in *to pay one's addresses to a lady* v. p. 10, 17. 56, 17. Der Singular bezeichnet Anstand, feine Manieren.

22. *an hundred*: besser *a hundred*, obschon sich ähnliche Beispiele bei guten Schriftstellern finden. (Der Gebrauch steht nicht ganz in Uebereinstimmung mit der Regel, dasz das aspirierte *h* nur *a* verlangt, es sei denn dasz die zweite Silbe den Accent habe: *a hero, an heroical action*.)

Fag O, he'll be so disconsolate!

Lucy. And charge him not to think of quarrelling with young Absolute.

Fag. Never fear! — never fear!

5 *Lucy*. Be sure — bid him keep up his spirits.

Fag. We will — we will. [Exeunt severally.]

ACT III. Scene I.

The NORTH PARADE.

Enter ABSOLUTE.

10 *Abs.* 'Tis just as *Fag* told me, indeed. — Whimsical enough, faith! My father wants to *force* me to marry the very girl I am plotting to run away with! — He must not know of my connexion with her yet awhile. — He has too summary a method of proceeding in these matters. — However, I'll read my recantation instantly.

15 — My conversion is something sudden, indeed — but I can assure him it is very *sincere*. — So, so, — here he comes. — He looks plaguy gruff. [Steps aside.]

Enter Sir ANTHONY.

Sir Anth. No — I'll die sooner than forgive him. — *Die*, 20 did I say? I'll live these fifty years to plague him. — At our last meeting, his impudence had almost put me out of temper. — An obstinate, passionate, self-willed boy! — Who can he take after? This is my return for getting him before all his brothers and sisters! — for putting him, at twelve years old, into a marching 25 regiment, and allowing him fifty pounds a year, besides his pay, ever since! — But I have done with him; — he's anybody's son for me. — I never will see him more, — never — never — never — never.

2. *charge* = enjoin, ask or implore.

5. *be sure*: vergisz es nur nicht! — *keep up his spirits* = take heart or courage, to pluck up; cf. *to raise one's spirits*, *to give one sp.*, *to put sp. into one*. v. p. 10, 6. 22, 29. 84, 31.

11. *wants* = desires, wishes; es ist so zu sagen Bedürfnis für ihn. *What do you want with me* was soll ich, was wünschen Sie von mir? (*what would you have me do?*) — *Very* v. p. 29, 10. — 17. *Plaguy* v. p. 68, 13.

20. *these fifty y.* v. p. 38, 12. — 21. *Had*: der Coniunctiv erklärt

sich aus der Verschweigung des Bedingungssatzes, etwa: *if I had not been so cool*. Cf. p. 12, 14. — *Temper* hier = calmness, moderation, wie in *keep your temper* mäsigen Sie sich! cf. *to be out of temper* (= *humour*). — 22. *Take after* = resemble; an den Begriff der Folge knüpft sich leicht der der Gemäsheit, Artung usw., z. B. *the boy takes entirely after his mother*. Zu dem auffallenden *who statt whom* v. p. 53, 14. — 23. *Return* v. p. 68, 7. — 24. *Marching regiment* ist ein Linien-(Infanterie)-Regiment. — 26. *Done* v. p. 26, 7.

Abs. Now for a penitential face.

Sir Anth. Fellow, get out of my way.

Abs. Sir, you see a penitent before you.

Sir Anth. I see an impudent scoundrel before me.

Abs. A sincere penitent. — I am come, sir, to acknowledge 5
my error, and to submit entirely to your will.

Sir Anth. What's that?

Abs. I have been revolving, and reflecting, and considering
on your past goodness, and kindness, and condescension to me.

Sir Anth. Well, sir? 10

Abs. I have been likewise weighing and balancing what you
were pleased to mention concerning duty, and obedience, and
authority.

Sir Anth. Well, puppy?

Abs. Why then, sir, the result of my reflections is — a re- 15
solution to sacrifice every inclination of my own to your satis-
faction.

Sir Anth. Why now you talk sense — absolute sense — I
never heard anything more sensible in my life. — Confound you!
you shall be Jack again. 20

Abs. I am happy in the appellation.

Sir Anth. Why then, Jack, my dear Jack, I will now inform
you who the lady really is. — Nothing but your passion and vio-
lence, you silly fellow, prevented my telling you at first. Prepare,
Jack, for wonder and rapture — prepare. — What think you of 25
Miss Lydia Languish?

Abs. Languish? What, the Languishes of Worcestershire?

Sir Anth. Worcestershire! No. Did you never meet Mrs. Ma-
laprop and her niece, Miss Languish, who came into our country
just before you were last ordered to your regiment? 30

Abs. Malaprop! Languish! I don't remember ever to have

1. *for v.* p. 10, 7.

2. *get out of my way* = stand
out of the way, p. 37, 5; stand
back, make way, clear the way.

8. *revolving*: eig. hin und her-
wälzen, nach verschiedenen Sei-
ten hin erwägen; *reflect* nachden-
ken über etwas; *consider* über-
legen, bedenken.

11. *weighing and b.* = wägen,
ersteres den Gegenstand an und
für sich, das zweite in Bezug auf
andere, also vergleichend.

15. *a resolution*: wir sagen 'der
Entschlusz'. — 16. *Sacrifice*: *c* = *z*
wie in *suffice* und *discern*. Im

Substantiv *sacrifice* dagegen lau-
tet *c* scharf.

18. *sense* = good sense, cf. *he*
is a man of sense, he speaks very
good sense. Common sense der
natürliche Menschenverstand.

21. *happy in v.* p. 34, 1.

24. *my v.* 11, 18. — 25. *What*
think you. v. p. 56, 26.

27. *Worcestershire* spr. Wuster-
schier.

31. *remember*: to remember is to
call to mind that which once has
been presented to the mind, but
to *recollect* is to remember afresh,
to remember what has been
remembered before, to recall with

heard the names before. Yet, stay — I think I do recollect something. — *Languish! Languish!* She squints, don't she. — A little red-haired girl?

Sir Anth. Squints! — A red-haired girl! — Z—ds! no.

5 *Abs.* Then I must have forgot; it can't be the same person.

Sir Anth. Jack! Jack! what think you of blooming, love-breathing seventeen?

Abs. As to that, sir, I am quite indifferent. — If I can please you in the matter, 'tis all I desire.

10 *Sir Anth.* Nay, but, Jack, such eyes! such eyes! so innocently wild! so bashfully irresolute! Not a glance but speaks and kindles some thought of love! — Then, Jack, her ckeeks! her cheeks, Jack! so deeply blushing at the insinuations of her tell-tale eyes! — Then, Jack, her lips! O Jack, lips smiling at their own dis-
15 cretion; and if not smiling, more sweetly pouting; more lovely in sullenness!

Abs. (*Aside.*) That's she indeed. — Well done, old gentleman!

Sir Anth. Then, Jack, her neck! — O Jack! Jack!

Abs. And which is to be mine, sir, the niece or the aunt?

20 *Sir Anth.* Why, you unfeeling, insensible puppy, I despise you. When I was of your age, such a description would have made me fly like a rocket! The *aunt*, indeed! — Odds life! when I ran away with your mother, I would not have touched any thing old or ugly to gain an empire.

25 *Abs.* Not to please your father, sir?

Sir Anth. To please my father! — Z—ds! not to please — Oh, my father — Odd so! — yes — yes; if my father indeed had desired — that's quite another matter. — Though he wa'n't the indulgent father that I am, Jack.

30 *Abs.* I dare say not, sir.

Sir Anth. But, Jack, you are not sorry to find your mistress is so beautiful?

Abs. Sir, I repeat it — if I please you in this affair, 'tis all I desire. Not that I think a woman the worse for being handsome;

an effort what may have been forgotten. Cf. p. 27, 9. — *I don't remember* heiszt daher: ich weisz nicht, wüszte nicht, ich erinnere mich nicht; *I recollect*: es fällt mir wieder ein, ich besinne mich auf etwas. — 2. *Don't she* nicht wahr? Die Wiederholung des Hilfszeitworts geschieht in negativer Form nach bejaenden Sätzen, in bejaender Form nach negativen, cf. p. 45, 20.

10. *but* v. p. 23, 23. — 13. *Insinuations*: ihre verräterischen, schelmischen Augen sind die Zu-

träger, die den Wangen irgend welche Andeutungen machen, worüber diese erröten. — *Tell-tale* = one who gives (malicious) information. — 15. *If not smiling* v. p. 5, 22. — *more sweetly pouting* i. e. they are even sweet when pouting. — *In* v. p. 34, 1.

28. *another matter* cf. *that is quite a different thing, this is quite different.*

30. *I dare say* not elliptisch für *I dare say he was not*, ironish zu nehmen.

but, sir, if you please to recollect, you before hinted something about a hump or two, one eye, and a few more graces of that kind — now, without being very nice, I own I should rather choose a wife of mine to have the usual number of limbs, and a limited quantity of back: and though *one* eye may be very agreeable, yet as the prejudice has always run in favour of *two*, I would not wish to affect a singularity in that article.

Sir Anth. What a phlegmatic sot it is! Why, sirrah, you're an anchorite! — a vile, insensible stock. — You a soldier! — you're a walking block, fit only to dust the company's regimentals on! — Odds life! I've a great mind to marry the girl myself! 10

Abs. I am entirely at your disposal, sir; if you should think of addressing Miss Languish yourself, I suppose you would have me marry the aunt; or if you should change your mind, and take the old lady — 'tis the same to me — I'll marry the *niece*. 15

Sir Anth. Upon my word, Jack, thou'rt either a very great hypocrite, or — but, come, I know your indifference on such a subject must be all a lie — I'm sure it must — come, now — damn your demure face! — come, confess, Jack — you have been lying — ha'n't you? You have been playing the hypocrite, hey! 20 — I'll never forgive you, if you ha'n't been lying and playing the hypocrite.

Abs. I'm sorry, sir, that the respect and duty which I bear to you should be so mistaken.

Sir Anth. Hang your respect and duty! But come along with 25 me, I'll write a note to Mrs. Malaprop, and you shall visit the lady directly. Her eyes shall be the Promethean torch to you, — come

2. *a hump or two* v. p. 41, 14. — 3. *Nice* v. p. 40, 10. — 4. *Choose* hat hier den Accusativ mit dem Infinitiv nach sich, da es mit *rather* verbunden so viel ist wie 'lieber wollen, vorziehen'. v. p. 9, 26. — 6. *Run* = have reception, succes or continuance; dem Gedanken liegt der Begriff 'sich nach irgend einer, nach jeder Richtung hin bewegen' zu Grunde. Vergl. z. B. *the pamphlet ran much among the people* war sehr verbreitet; *the words run thus* lauten folgendermassen; *our conversation ran upon such topics* = betraf, dehnte sich aus auf; cf. p. 76, 8. — 7. *Affect a singularity* den Sonderling spielen.

8. *phlegmatic* hat nicht stummes *y* wie das Substantiv *phlegm*.

Vergl. *paradigm, solemn, column*, p. 6, 7.

13. *addressing* v. p. 10, 17.

16. *thou art*: in der 2 pers. sing. liegt eine eigentümliche Vertraulichkeit, die durch die sogleich folgende Rückkehr zum gewöhnlichen *you* noch mehr hervortritt; cf. p. 58, 2: *bring no portion to me but thy love — it will be generous in you*. Doch wird *thou* auch zum Ausdruck der Geringschätzung und Verachtung, wie p. 59, 23: *thou unblushing rebel*; p. 86, 24: *thou art incorrigible*. — 20. *Ha'n't you* v. p. 44, 2.

27. *Promethean torch*: nach der alten griechischen Sage brachte Prometheus das Feuer von den Göttern auf die Erde, ward aber zur Strafe dafür an den Kaukasus

along. I'll never forgive you, if you don't come back stark mad with rapture and impatience — if you don't, egad, I'll marry the girl myself! [*Exeunt.*]

Scene II.

5

JULIA'S *Dressing-room.*

FAULKLAND *solus.*

Faulk. They told me Julia would return directly; I wonder she is not yet come! — How mean does this captious, unsatisfied temper of mine appear to my cooler judgment! Yet I know not that I indulge it in any other point: — but on this one subject, and to this one subject, whom I think I love beyond my life, I am ever ungenerously fretful and madly capricious! — I am conscious of it — yet I cannot correct myself! What tender honest joy sparkled in her eyes when we met! — How delicate was the warmth of her expressions! — I was ashamed to appear less happy — though I had come resolved to wear a face of coolness and upbraiding. Sir Anthony's presence prevented my proposed expostulations: — yet I must be satisfied that she has not been so *very* happy in my absence. — She is coming! — Yes! — I know the nimbleness of her tread, when she thinks her impatient Faulkland counts the moments of her stay.

Enter JULIA.

Julia. I had not hoped to see you again so soon.

Faulk. Could I, Julia, be contented with my first welcome — restrained as we were by the presence of a third person?

geschmiedet. — 1. *Stark* eig. starr, rauh, strenge, gehört jetzt nur noch der familiären Sprache an = *completely, entirely*; z. B. *stark-blind* stockblind; *stark-naked* splitternackt; *he is a stark fool*; *stark nonsense* baarer Unsinn. Verstärkt findet es sich in *stark staring mad*.

7. *I wonder* cf. p. 36, 13. — 9. *This temper of mine*: eine sehr gebräuchliche Construction des absoluten pron. possessive, wenn nemlich vor das regierende Substantiv der Artikel *a, an* oder ein pron. demonstrative tritt; so p. 45, 4: *a wife of mine*. — 10. *On* die Grundlage auf welcher = die Ursache wegen welcher —, *to* das Ziel, dem gegenüber F. sich seinen Grillen und Launen hingiebt.

— *Subject* Gegenstand = Person. — 16. *Upbraiding* v. p. 91, 12. — 17. *Expostulations*: we *expostulate* in a tone of authority; we *remonstrate* in a tone of complaint. He who *expostulates* passes a censure and claims to be heard; he who *remonstrates* presents his case and requests to be heard. The *expostulation* is mostly on matters of personal interest. — 18. *Satisfied: to satisfy* hat hier die Bedeutung *to free from doubt, perplexity, or suspense*. F. will erst ins klare kommen, er ist nicht etwa schon zufrieden gestellt oder überzeugt.

25. *restrained as we were*: gewöhnlich ist *as*, wenn es in Constructionen wie dieser das vorausgehende Prädicatsnomen mit dem

Julia. O Faulkland, when your kindness can make me thus happy, let me not think that I discovered something of coldness in your first salutation.

Faulk. 'Twas but your fancy, Julia. — I was rejoiced to see you — to see you in such health — Sure I had no cause for coldness?

Julia. Nay then, I see you have taken something ill. — You must not conceal from me what it is.

Faulk. Well, then — shall I own to you that my joy at hearing of your health and arrival here, by your neighbour Acres, was somewhat damped by his dwelling much on the high spirits you had enjoyed in Devonshire — on your mirth — your singing — dancing, and I know not what! — For such is my temper, Julia, that I should regard every mirthful moment in your absence as a treason to constancy: — The mutual tear that steals down the cheek of parting lovers is a compact, that no smile shall live there till they meet again.

Julia. Must I never cease to tax my Faulkland with this teasing minute caprice? — Can the idle reports of a silly boor weigh in your breast against my tried affection?

Faulk. They have no weight with me, Julia: No, no — I am happy if you have been so — yet only say, that you did not sing with *mirth* — say that you *thought* of Faulkland in the dance.

Julia. I never can be happy in your absence. — If I wear a countenance of content, it is to show that my mind holds no doubt

Subject und dem Hilfsverb verbindet, concessiv, wie *though*, *although*, *however*, z. B. *this enterprise, hazardous as it was* (so gewagt sie auch war), *I resolved to perform*. Hier indes, wie auch p. 92, 10. hat *as* causale Bedeutung, die aus der ursprünglich vergleichenden Bedeutung leicht hervorgeht: geniert, wie wir damals waren = *da* wir geniert waren. In dieser Wortstellung wird *restrained* mit einem gewissen Nachdruck hervorgehoben; v. p. 92, 10.

1. *when* jetzt *da* = *da*, *since*; es finden sich öfters Beispiele, in denen der Temporalatz in dem Verhältnis eines causalen Nebensatzes zum Hauptsatze steht.

7. *taken ill* cf. *to take something in good* —, *ill part*.

11. *dwelling on* = to continue long speaking on, to expatiate largely, or to enlarge upon in

language. — 14. *I should regard*: enthält der Hauptsatz eine auf Gegenwart und Zukunft gerichtete Vorstellung, einen Wunsch, eine Bitte, ein Verbot u. dgl. m., so folgt gewöhnlich nach dem Präsens des Hauptsatzes das Präteritum (*should*, *would*) des Nebensatzes; cf. p. 51, 19: *I fear our ladies should share the blame*; p. 89, 17: *it will be better I should not venture out again till dark*. *It is time we should be gone*. *Heaven forbid that it should come to this!* u. a. m.

18. *must* wie p. 42, 12. = kann, darf; der Satz ist negativ. — *Tax with* = blame, censure for i. e. take one's guilt for granted. — 19. *Boor* eig. Bauer, hat jetzt nur noch die üble Nebenbedeutung des groben, ungesitteten Menschen, Lummel, Tölpel. (Vergl. lat. *paganus* = Heide, frz. *vilain*, engl. *villain* = Schurkr Schuft.)

of my Faulkland's truth. — If I seemed sad, it were to make malice triumph, and say, that I had fixed my heart on one, who left me to lament his roving, and my own credulity. — Believe me, Faulkland, I mean not to upbraid you, when I say, that I have often dressed sorrow in smiles, lest my friends should guess whose unkindness had caused my tears.

Faulk. You were ever all goodness to me. — O, I am a brute, when I but admit a doubt of your true constancy!

Julia. If ever without such cause from you, as I will not suppose possible, you find my affections veering but a point, may I become a proverbial scoff for levity and base ingratitude.

Faulk. Ah! Julia, that last word is grating to me. I would I had no title to your *gratitude!* Search your heart, Julia; perhaps what you have mistaken for love, is but the warm effusion of a too thankful heart!

Julia. For what quality must I love you?

Faulk. For no quality! To regard me for any quality of mind or understanding, were only to *esteem* me. And for person — I have often wished myself deformed, to be convinced that I owed no obligation *there* for any part of your affection.

Julia. Where nature has bestowed a show of nice attention in the features of a man, he should laugh at it as misplaced. I have seen men, who in *this* vain article, perhaps, might rank above you; but my heart has never asked my eyes if it were so or not.

Faulk. Now this is not well from *you*, Julia, — I despise

1. *truth* = faith, fidelity. — *make* v. p. 15, 30. — 2. *Malice* v. p. 11, 12. — 3. *Roving* is wandering in a planless manner, and to a wide extent. (Nebenbedeutung der Untreue.)

7. *ever* = at any time, at all times, without end; *always* = constantly, perpetually, without interruption. — 10. *Veering a point*: Bild vom Schiffe, welches einen Strich (der Compas ist in 32 *points* eingeteilt) nach rechts oder links sich wendet. — *May I become fast* als Wunsch aufzufassen.

12. *I would* = *I wish*, ich wünschte, möchte, je voudrais, nicht etwa ich wollte = ich hatte den Willen. Cf. p. 15, 30, 49, 7.

17. *regard* v. 28, 13. — *Esteem* and *respect* flow from the understanding; *regard* springs from the heart, as well as the head. *Esteem*

is produced by intrinsic worth; *respect* by extrinsic qualities; *regard* is affection blended with esteem. — 18. *For* = as for, with *regard* (respect) to, as to v. p. 109, 24. — *Person* = the exterior appearance, body or shape. — 20. *There* i. e. in this respect, concerning person.

21. *bestowed* etc. etwas gesucht im Ausdrücke: wo die Natur einen Schein zarter Aufmerksamkeit auf die Züge eines Mannes angewandt, wo sie anscheinend sich aufmerksam gezeigt hat, d. h. wo sie ihm kein übles Gesicht geschenkt hat.

26. *now* = aber, häufig in dieser Bedeutung. — *Well from you* cf. *this is very good of you*. Statt des gebräuchlicheren *of* bezeichnet *from* dasz die gerügte Handlungsweise von einer Person ausgeht.

person in a man — yet, if you loved me as I wish, though I were an Aethiop, you'd think none so fair.

Julia. I see you are determined to be unkind — The *contract* which my poor father bound us in gives you more than a lover's privilege.

5

Faulk. Again, Julia, you raise ideas that feed and justify my doubts. — I would not have been more free — no — I am proud of my restraint. — Yet — yet — perhaps your high respect alone for this solemn compact has fettered your inclinations, which else had made a worthier choice. — How shall I be sure, had you re- 10
mained unbound in thought and promise, that I should still have been the object of your persevering love?

Julia. Then try me now. — Let us be free as strangers as to what is past: — *my* heart will not feel more liberty!

Faulk. There now! so hasty, Julia! so anxious to be free! 15
— If your love for me were fixed and ardent, you would not lose your hold, even though I wished it!

Julia. Oh! you torture me to the heart! I cannot bear it.

Faulk. I do not mean to distress you. — If I loved you less, I should never give you an uneasy moment. — But hear me. — 20
All my fretful doubts arise from this. — Women are not used to weigh, and separate the motives of their affections: the cold dictates of prudence, gratitude, or filial duty, may sometimes be mistaken for the pleadings of the heart. — I would not boast — yet let me say, that I have neither age, person, nor character, to found 25
dislike on; — my fortune such as few ladies could be charged with

7. *more free*: nicht *freer* —
8. *Restraint* viz. imposed on me by the contract. — 10. *Had made* = would have made; der *Conjunctiv* erklärt sich daraus, dass der *Relativsatz* als *Glied* eines *hypothetischen Satzgefüges* (*perhaps — else* —) auftritt. — *Had you remained* v. p. 12, 14.

15. *There now* = da, da haben wir's! — *anxious* hat oft weniger den *Begriff* der *Angst*, als den der *Begierde*, *Sehnsucht* = *solicitous, careful*. *Anxiety* has distress for the present, mixed with fear for the future; *solicitude* has desire mixed with fear. — 16. *Lose your hold*: man ergänze *of me*. *Statt lose* ist *loose* zu lesen: den *Halt lösen* oder *loslassen* i. e. Du würdest mich nicht aus dem *Verhältnis* (in dem Du mich hast) entlassen.

21. *used* = wont, accustomed;

auch das *Activ to use* hat diese *Bedeutung*, doch *seltener*, wie p. 95, 2: *the shifts I used to be put to*. — 24. *Pleadings* von *to plead* (frz. *plaider*) vor *Gericht* reden, *verteidigen*; das was jemand in *eigener Angelegenheit* vorbringt, der *Ausspruch*. Cf. p. 57, 13: *let me — plead for my reward*. — 25. *Found d. on scil. them*, ausgelassen nach *Analogie* der *Relativ-Construction*. — 26. *Such as ungenau* statt *such that* —, da *as* nach *such* nur dann *consecutiv* ist, wenn es den *Infinitiv* nach sich hat, wodurch der *Nebensatz*, der dasselbe *Subject* mit dem *Hauptsatze* hat, *verkürzt* wird, z. B. *his surprise was such as to make him the fool of every one present*. (*Eigentlich* ist *as* *vergleichend* und es findet eine *Ellipse* statt.) — *Charged with* =

indiscretion in the match. — O Julia! when *Love* receives such countenance from *Prudence*, nice minds will be suspicious of its birth.

Julia. I know not whither your insinuations would tend: — But as they seem pressing to insult me, I will spare you the regret of having
5 done so. — I have given you no cause for this! [*Exit in tears.*]

Faulk. In tears! Stay, Julia: stay but for a moment. — The door is fastened! — Julia! — my soul — but for one moment: I hear her sobbing! — 'Sdeath! what a brute am I to use her thus! Yet stay. — Ay — she is coming now: — how little resolution
10 there is in woman! — how a few soft words 'can turn them! — No, faith! — she is *not* coming either. — Why, Julia — my love — say but that you forgive me — come but to tell me that — now this is being *too* resentful: stay! she is coming too — I thought she would — no *steadiness* in any thing! her going away must have
15 been a mere trick then — she sha'n't see that I was hurt by it. — I'll affect indifference — (*hums a tune: then listens*) — No — Z—ds! she's *not* coming! — nor don't intend it, I suppose. — This is not *steadiness* but *obstinacy*! Yet I deserve it. — What, after so long an absence to quarrel with her tenderness! — 'twas
20 barbarous and unmanly! — I should be ashamed to see her now. I'll wait till her just resentment is abated — and when I distress her so again, may I lose her for ever! and be linked instead to some antique virago, whose gnawing passions, and long hoarded spleen, shall make me curse my folly half the day and all the night. [*Exit.*]

accused of. — 2. *Countenance* hier so viel wie Unterstützung; so to give one countenance j. Vorschub leisten.

8. *use v. p. 63, 6.* — 11. *Either* eig. eins von beiden, wird häufig in der Bedeutung von 'auch' zur Verstärkung der vorhergehenden Negation, besonders nach *nor*, an das Ende des Satzes gestellt. Man findet zuweilen auch *neither* in demselben Sinne gebraucht, doch wird *either* vorgezogen, indem man dadurch die Häufung der Negationen vermeidet. p. 83, 1: *I did not think her romance could have made her so absurd either.* — 12. *Now this is being v. p. 48, 26.* — 13. *She is coming too:* das auffallende *too* ist so zu erklären: vor und nach *stay* treten auf der Bühne kurze Pausen ein, während welcher F. an der Türe horcht. Demnach ist der Gedankengang folgender: 'Nein, das ist aber zu sehr gegrollt!' (F. geht an die Türe und horcht.) Halt! (Er glaubt ein Geräusch zu

hören, das er für Julia's Schritte hält, und schlieszt sogleich daraus, dasz dieselbe sich anders besonnen habe.) 'Sie kommt ja auch — ich hatte es mir schon gedacht usw.' — 17. *Nor don't intend it:* eine im gewöhnlichen Leben ziemlich gebräuchliche Häufung der Negation, die indes zu vermeiden ist. — 22. *be linked etc. Verse:*

Be linked instead to some antique virago
Whose gnawing passion and long hoarded spleen
Shall make me curse my folly half the day

And all the night. —

— *Antique* (v. p. 11, 12.) dichterisch statt *old*. *Old* respects that which has long existed and still exists; *ancient*, what existed at a distant period, but does not necessarily exist at present; *antique*, that which has long been *ancient*, and of which there remain but faint traces. (Oppos.: *new* to *old*, *modern* to *ancient* or *antique*.)

Scene III.

Mrs. MALAPROP'S Lodgings.

Mrs. MALAPROP, *with a letter in her hand*, and Captain
ABSOLUTE.

Mrs. Mal. Your being Sir Anthony's son, captain, would 5
itself be a sufficient accommodation, but from the ingenuity of your
appearance, I am convinced you deserve the character here given
of you.

Abs. Permit me to say, madam, that as I never yet have had
the pleasure of seeing Miss Languish, my principal inducement 10
in this affair at present is the honour of being allied to Mrs. Ma-
laprop; of whose intellectual accomplishments, elegant manners,
and unaffected learning, no tongue is silent.

Mrs. Mal. Sir, you do me infinite honour! — I beg, captain,
you'll be seated. — (*Sit.*) — Ah! few gentlemen, now-a-days, know 15
how to value the ineffectual qualities in a woman! few think how
a little knowledge becomes a gentlewoman! — Men have no sense
now but for the worthless flower of beauty!

Abs. It is but too true indeed, ma'am; — yet I fear our
ladies should share the blame — they think our admiration of 20
beauty so great, that *knowledge* in *them* would be superfluous.
Thus, like garden-trees, they seldom show fruit, till time has robbed
them of the more specious blossom. — Few, like Mrs. Malaprop
and the orange-tree, are rich in both at once!

Mrs. Mal. Sir, you overpower me with good-breeding — He 25
is the very pine-apple of politeness! You are not ignorant, captain,

6. *acommodation* statt *recommen-*
mentation. — *ingenuity of app.*
statt *ingenuousness*, offenes We-
sen, freies ungekünsteltes Auftre-
ten, ist in dieser Bedeutung ver-
altet; cf. p. 16, 9. — *from* giebt
den Punct an, von welchem die
Ueberzeugung ausgeht, auf den
sie sich gründet; p. 38, 5: *I have*
a little scruple of conscience from
this deceit. — 7. *Here* v. p. 45,
26.

15. *now-a-days*, vergl. das
deutsche 'eines Tages', ein wie
needs, *straightways* vom Genitiv
eines Hauptwortes gebildetes Ad-
verb. (Doch ist wohl die Ableitung
des *a* aus *on* vorzuziehen, wie
man bei Shakespeare u. a. oft

o'days, o'nights findet.) — 16. *In-*
effectual statt *intellectual*. —
17. *Gentlewoman* hier 'gebildete
Dame', entsprechend dem *gentle-*
man p. 2. Ebenso wie dies
letztere für Kammerdiener (v. p.
6, 9.) gebraucht wird, hat auch
gentlewoman die Bedeutung Kam-
merzofe, Kammerjungfer.

20. *should* v. p. 47, 14. —
23. *Specious*: what is *specious* has
a fair outside when contrasted
with that which it may possibly
conceal; cf. *ostensible*.

26. *very* v. p. 29, 10. — *Pine-*
apple Ananas (nicht: Fichten-
zapfen) statt *pinnacle* Turm-
spitze, bildl. Gipfel; sehr gesuchte

that this giddy girl has somehow contrived to fix her affections on a beggarly, strolling, eaves-dropping ensign, whom none of us have seen, and nobody knows anything of.

Abs. O, I have heard the silly affair before. — I'm not at all
5 prejudiced against her on *that* account.

Mrs. Mal. You are very considerate, captain. — I am sure I have done every thing in my power since I exploded the affair; long ago I laid my positive conjunctions on her, never to think on the fellow again; — I have since laid Sir Anthony's preposition
10 before her; but, I am sorry to say, she seems resolved to decline every particle that I enjoy her.

Abs. It must be very distressing, indeed, ma'am.

Mrs. Mal. Oh! it gives me the hydrostatics to such a degree; — I thought she had persisted from corresponding with him; but,
15 behold, this very day, I have interceded another letter from the fellow; I believe I have it in my pocket.

Abs. (*Aside.*) O the devil! my last note.

Mrs. Mal. Ay, here it is.

Abs. (*Aside.*) Ay, my note indeed! O the little traitress Lucy.

20 *Mrs. Mal.* There, perhaps you may know the writing.

[*Gives him the letter.*]

Abs. I think I have seen the hand before — yes, I certainly must have seen this hand before —

Mrs. Mal. Nay, but read it, captain.

Ausdrucksweise. — 1. *Giddy*: a *flighty* child only fails from want of attention; but a *giddy* child, like one whose head is in the natural sense giddy, is unable to collect itself, so as to have any consciousness of what passes: a *flighty* person makes mistakes, a *giddy* person commits extravagances. — *Contrived* = sie hat die Sache so eingerichtet, dasz etwas daraus wird, es ist ihr gelungen. We *contrive* on familiar and common occasions; we *devise* in seasons of difficulty and trial. A *contrivance* is simple and obvious to the plain understanding; a *device* is complex and far-fetched. Both *contriving* and *devising* respect the manner of doing things. A *device* is often employed for bad and fraudulent purposes v. p. 90, 13; *contrivances* mostly serve the innocent purposes of life. — 2. *Eaves-dropping* der Horcher, der draussen an der Thür oder am Fenster stehend

die vom Dachrand (*eaves*) fallenden Tropfen auffängt, sie mit in den Kauf nehmen musz; *eaves* ist nur scheinbar Plural. — *None of us have*: der Plural des Prädicats erklärt sich leicht aus dem Pluralbegriff des Subjects = wir. Dieselbe Construction findet sich auch nach *neither*, selbst nach *every one*, *not one*, wenn dieselben mit einem partitiven Genitiv Plural verbunden sind.

7. *exploded*, *conjunctions*, *preposition*, *particle* statt *explored*, *injunctions*, *proposition*, *article*.

— 8. *Think on s. th.* gew. auf etwas sinnen; nachdenken über; hier wäre *think of* beszer = an etwas denken.

13. *hydrostatics* (*y* lang), *persisted*, *interceded* für *hysterics* (Krämpfe), *desisted*, *intercepted*.

24. *nay*: der Capitän will der Mrs. M. den Brief zurückgeben; v. p. 79, 6.

Abs. (Reads.) 'My soul's idol, my adored Lydia!' — Very tender indeed!

Mrs. Mal. Tender! ay, and profane too, o'my conscience!

Abs. 'I am excessively alarmed at the intelligence you send me, the more so as my new rival' — 5

Mrs. Mal. That's you, sir.

Abs. 'Has universally the character of being an accomplished gentleman, and a man of honour'. — Well, that's handsome enough.

Mrs. Mal. O, the fellow has some design in writing so. 10

Abs. That he had, I'll answer for him, ma'am.

Mrs. Mal. But go on, sir, — you'll see presently.

Abs. 'As for the old weather-beaten she-dragon who guards you' — Who can he mean by that?

Mrs. Mal. Me, sir — me — he means me there — what do you think now? — but go on a little further. 15

Abs. Impudent scoundrel! — 'it shall go hard but I will elude her vigilance, as I am told that the same ridiculous vanity, which makes her dress up her coarse features, and deck her dull chat with hard words which she don't understand' — 20

3. *profane*: für Mrs. M. ist *idol* = an image worshipped as a god, one loved or honoured to adoration, ein gotteslästerliches Wort. — *o'my conscience* = on m. c., bei Beteuerungen bezeichnet on den Gegenstand, der die Grundlage giebt, auf welcher man etwas ausspricht: so *upon my honour, upon my life, upon my soul* etc. Vergl. *by God*; p. 31, 3: *by Jove* etc.; p. 60, 22: *by the mass*.

8. *handsome enough*: hübsch genug = das (Lob) lässt man sich gefallen.

10. *design*: *s* = *sz*. Die Aussprache mit weichem *s* scheint sich immer mehr zu verlieren.

11. *answer for*, wie das frz. *répondre pour qc.* = to warrant, guarantee or secure; so p. 76, 24: *answer for your mother*. Cf. p. 28, 7: *I dare insure her for that*.

14. *who* statt *whom*, wie p. 42, 22: *who can he take after?* p. 82, 23: *who the devil is he talking to?* Die Vertauschung des Nominativs mit dem Accusativ und umgekehrt gehört hauptsächlich der niederen Umgangssprache an und findet sich

bei beszeren Schriftstellern gewöhnlich nur dann, wenn das Frage- oder das Relativ-Fürwort dem regierenden Verb vorgeht, wodurch demselben ein besonderer Nachdruck verliehen wird. So kann man sich hier erklären *who can he mean* = *who is it that he can mean?* so dasz eine Verkürzung stattfindet, bei welcher *who* als das besonders hervorgehobene Subject dem Sprechenden in Gedanken zurückbleibt, die Beziehung desselben auf das regierende Verb des Nebensatzes dagegen zurücktritt. Jedenfalls aber ist eine solche Construction durchaus nicht nachzuahmen.

17. *it shall go hard but*: *hard* = not easily performed, difficult or laborious. — Zu *shall* v. p. 13, 9. Eigentlich: es wird zwar sehr schwierig sein, aber ich werde doch etc. = es müszte sonderbar zugehen, sehr schlimm gehen, wenn ich nicht usw. So p. 104, 11: *it will be very hard if it don't succeed on the left*. p. 112, 3. — 19. *Dress up* = paint, lay rouge on. — 20. *Hard words* sind gewöhnlich grobe, unhöfliche Worte, hier so-

Mrs. Mal. There, sir, an attack upon my language! what do you think of that? — an aspersion upon my parts of speech! was ever such a brute! Sure if I reprehend anything in this world, it is the use of my oracular tongue, and a nice derangement of
5 epitaphs!

Abs. He deserves to be hanged and quartered! let me see — ‘*same ridiculous vanity*’ —

Mrs. Mal. You need not read it again, sir.

Abs. I beg pardon, ma’am — ‘*does also lay her open to the*
10 *grossest deceptions from flattery and pretended admiration*’ — an impudent coxcomb! — ‘*so that I have a scheme to see you shortly with the old harridan’s consent, and even to make her a go-between in our interview.*’ — Was ever such assurance!

Mrs. Mal. Did you ever hear anything like it? — he’ll elude
15 my vigilance, will he — yes, yes! ha! ha! he’s very likely to enter these doors! — we’ll try who can plot best!

Abs. So we will, ma’am — so we will. — Ha! ha! ha! a conceited puppy, ha! ha! ha! — Well, but *Mrs. Malaprop*, as the girl seems so infatuated by this fellow, suppose you were to wink
20 at her corresponding with him for a little time — let her even plot an elopement with him — then do you connive at her escape

viel als words difficult to be understood, wegen der gezwungenen und gezierten Ausdrucksweise der *Mrs. Malaprop*.

2. *parts of speech* Redeteile, soll heißen ‘Ausdrucksweise’. *Parts* als Plural: Fähigkeiten, Anlage. *Aspersion*: to *Asperse* is to fix a moral stain on a character. If I speak slightingly of my neighbour, and insinuate anything against the purity of his principles, or the rectitude of his conduct, I *asperse* him; cf. *detract*, *defame*, *slander*, *calumniate*. — 3. *Reprehend*, *oracular*, *derangement of epitaphs* statt *comprehend*, *vernacular*, *arrangement of epithets*. — 4. *Nice* = handsome, pleasing.

6. *hanged*: der allgemeine Gebrauch hat sich bei *hang* = erhängen, hängen für die schwache Conjugation entschieden, obgleich sich zuweilen im part. past auch *hung* in dieser Bedeutung findet. Eine Sache aufhängen heißt *to hang up*.

9. *lay open to* = makesusceptible of or accessible to, zugänglich,

empfänglichmachen; cf. *to lie open to* ausgesetzt sein, offen stehen für. — 10. *From* wie p. 38, 6. — 11. *Coxcomb* eig. *cock’s comb* Hahnenkamm, den die privilegierten Narren auf ihrer Schellenkappe trugen. — 13. *Go-between* ursprünglich ein imperativischer Satz, der zu einem Ganzen verwachsen und Substantiv geworden ist; vergl. *runaway* Flüchtling; *farewell* Lebewohl; *forget-me-not*; *kiss-me-quick* eine Art Häubchen u. a. m. — *Assurance* = impudence, but *impudence* has a grossness attached to it which does not belong to *assurance*.

15. *will he* v. p. 44, 2. — *likely* v. p. 19, 9.

19. *suppose*: der Imperativ = was meinen Sie wenn —, wie wäre es wenn, v. p. 56, 19; ähnlich ist die Bedeutung der Participien *supposing*, *supposed*. — 21. *Do you connive*: die Verstärkung des Imperativs durch *do* und *you* findet hier statt, weil die angeredete Person betont werden soll. Sonst ist die Hinzufügung des Pronomens der zweiten Person nicht

— while *I*, just in the nick, will have the fellow laid by the heels, and fairly contrive to carry her off in his stead.

Mrs. Mal. I am delighted with the scheme; never was any thing better perpetrated!

Abs. But, pray, could not I see the lady for a few minutes 5 now? — I should like to try her temper a little.

Mrs. Mal. Why, I don't know — I doubt she is not prepared for a visit of this kind. — There is a decorum in these matters.

Abs. O Lord! she won't mind *me* — only tell her Beverley —

10

Mrs. Mal. Sir!

Abs. (*Aside.*) Gently, good tongue.

Mrs. Mal. What did you say of Beverley?

Abs. O, I was going to propose that you should tell her, by way of jest, that it was Beverley who was below — she'd come 15 down fast enough then — ha! ha! ha!

Mrs. Mal. 'Twould be a trick she well deserves — besides, you know the fellow tells her he'll get my consent to see her — ha! ha! — Let him if he can, I say again. — Lydia, come down here! — (*Calling.*) — He'll make me a *go-between* in their inter- 20 views! — ha! ha! ha! — Come down, I say, Lydia! I don't wonder at your laughing, ha! ha! ha! his impudence is truly ridiculous.

Abs. 'Tis very ridiculous, upon my soul, ma'am, ha! ha! ha!

statthaft. — 1. *Nick* eig. Narbe, Einschnitt in ein Stück Holz, eine primitive Rechnungsart, die sich noch vielfach im Volke findet; daher *nick* = Berechnung, wie *out of all nick* über alle Maszen; *to nick the time* den richtigen Zeitpunct treffen; *in the right nick*, *in the very nick of time* gerade zur rechten Zeit; p. 83, 7: *I'm just come in the nick.* Cf. 36, 3: *in time.* — *Have* v. p. 4, 21: 'ich will schon dafür sorgen dasz —, ich will — laszen?'

4. *perpetrated* statt *prepared*. One may *commit* offences of various degrees and magnitude; but one *perpetrates* crimes only, and those of the more heinous kind.

7. *doubt* = to be in uncertainty, to fear, to suspect. v. p. 105, 14.

9. *mind* = to heed or notice, sich bekümmern, sich Sorge machen um, hier etwa: 'sie wird sich

meinetwegen nicht genieren'. So *I don't mind it* ich mache mir nichts daraus, und das vielgebrauchte *never mind* v. p. 13, 27.

11. *Sir!* Ausruf der Verwunderung: wie! was! Dazu paszt das folgende *gently* = softly, frz. doucement, bellement. — Übrigens merke man sich dasz, analog dem frz. Monsieur, Madame, die fragend gebrauchte Anrede *Sir? Madam?* die gewöhnliche Form ist, um verstehen zu geben, dasz man etwas nicht recht verstanden hat.

14. *by way of jest* = in jest, for jest; eig. vermittelst, durch Spasz. Cf. *by the way* nebenbei bemerkt, im Vorbeigehn. p. 34, 16.

19. *let him* scil. *get my consent*. Statt des Coniunctivs der 3. Person findet sich gewöhnlich die Umschreibung durch *let*, die meist einen Wunsch, ein Gebot oder auch eine Einräumung, wie hier, ausdrückt: 'meinetwegen'.

Mrs. Mal. The little hussy won't hear. — Well, I'll go and tell her at once who it is — she shall know that Captain Absolute is come to wait on her. — And I'll make her behave as becomes a young woman.

5 *Abs.* As you please, ma'am.

Mrs. Mal. For the present, captain, your servant. — Ah! you've not done laughing yet, I see — *clude my vigilance!* yes, yes; ha! ha! ha! [Exit.]

Abs. Ha! ha! ha! one would think now that I might throw
10 off all disguise at once, and seize my prize with security — but such is Lydia's caprice, that to undeceive were probably to lose her. — I'll see whether she knows me. [Walks aside, and seems engaged in looking at the pictures.]

Enter LYDIA.

15 *Lydia.* What a scene am I now to go through! surely nothing can be more dreadful than to be obliged to listen to the loathsome addresses of a stranger to one's heart. — I have heard of girls persecuted as I am, who have appealed in behalf of their favoured lover to the generosity of his rival: suppose I were to try it —
20 there stands the hated rival — an officer too! — but O how unlike my Beverley! — I wonder he don't begin — truly he seems a very negligent wooer! — quite at his ease, upon my word! — I'll speak first — Mr. Absolute.

Abs. Ma'am.

[Turns round.]

25 *Lydia.* O heavens! Beverley!

Abs. Hush! — hush, my life! softly! be not surprised!

Lydia. I am so astonished! and so terrified! and so overjoyed! — for heaven's sake! how came you here?

Abs. Briefly, I have deceived your aunt — I was informed

1. *hussy* hier etwa Trotzkopf; v. p. 15, 10.

7. *done* v. p. 26, 7.

16. *loathsome* marks the abhorrence and disgust which the sight or thought of offensive objects produce. — 17. *Addressess* v. p. 41, 20. — 19. *Suppose* v. p. 54, 19; der *Conjunctiv were* infolge der in *suppose* enthaltenen Voraussetzung, deren Verwirklichung ganz ungewiss gelassen ist. — 22. *At his ease*: sich nicht genießen lassen; *he lives at his ease* er lebt in guten Umständen; *take your ease* machen Sie sich's bequem. Cf. p. 66, 13.

26. *be not surprised*: im fragenden und verneinten Satze fehlt oft

to do, besonders in der edleren Sprache, bei Dichtern usw., wenn der Sprechende etwas erregt ist; die Unmittelbarkeit des Gefühls verschmährt dann eine Umschreibung. So gleich unten *how came you here?* p. 43, 25: *what think you of Miss Lydia Languish?* p. 59, 4: *think not the idle threats — can ever have any weight with me.* p. 59, 16: *I know not how to apologize for her rudeness.* p. 109, 18: *O! my little angel, say you so?*

29. *have deceived* etc.: der Wechsel zwischen Perfect und Imperfect erklärt sich aus der Natur beider Zeiten. Das erstere bezeichnet eine vollendete Hand-

that my new rival was to visit here this evening, and contriving to have him kept away, have passed myself on *her* for Captain Absolute.

Lydia. O charming! — And she really takes you for young Absolute? 5

Abs. O, she's convinced of it.

Lydia. Ha! ha! ha! I can't forbear laughing to think how her sagacity is overreached!

Abs. But we trifle with our precious moments — such another opportunity may not occur — then let me now conjure my 10 kind, my condescending angel, to fix the time when I may rescue her from undeserving persecution, and with a licensed warmth plead for my reward.

Lydia. Will you then, Beverley, consent to forfeit that portion of my paltry wealth? — that burden on the wings of 15 love?

lung, die mit der Vergangenheit durchaus nicht mehr in Verbindung steht, deren Wirkungen in der Gegenwart noch fortdauern, oder auch nicht; letzteres dagegen drückt vorzugsweise die in der Vergangenheit geschehene, abgeschlossene Tatsache aus, mag sie einmal oder wiederholt geschehen sein, und ohne Rücksicht auf ihre Folgen, betont daher die Verbindung mit der Vergangenheit. Es kann daher ein in die Gegenwart fallendes Factum je nach der Auffassung desselben durch den Redenden im Perfect oder im Imperfect stehen, z. B. *you went to-day then, Robert? Dickens Christm. Car. p. 79, 3. (ed. R.) I saw the man to-day Shak. All's well V, 3. — 2. Have him kept away v. p. 4, 21; für unsere Auffassung genügt der bloße Infinitiv des Präsens. — Passed myself on: betrügerlicher Weise sich bei jemandem für etwas ausgeben; vergl. das vulgäre to sham p. 5, 3; to pass für gelten als, gehalten werden für.*

4. *Young Absolute v. p. 4, 8.* Wenn aber das Adjectiv characterisierend ist, ein unterscheidendes Merkmal angiebt, so darf der

Artikel nicht fehlen, z. B. *the elder Pliny, the victorious Alexander, the dying Nelson.*

7. *laughing:* das Gerund muß stehen nach *I can't help, I have done*, während es nach *forbear, attempt, avoid* u. a. mit dem Infinitiv wechselt, ohne dasz ein Unterschied zwischen beiden Formen aufgestellt werden könnte. — *to think v. p. 4, 2.*

9. *such another:* während alle unbestimmten Zahlwörter (Pronominal-Adjective) vor *such* stehen, wird *another*, als Zusammensetzung von *other* mit dem Artikel, demselben nachgestellt. — 10. *Conjure v. p. 9, 9.* — 12. *Licensed* gew. die von der Obrigkeit erteilte Erlaubnis. *Leave and liberty* may sometimes be taken as well as given; *permission and licence* are never to be taken, but must always be granted, and that in an especial manner; — the former by express words, the latter by some acknowledged and mostly legal form. Whenever applied to individuals, *licence* carries with it the idea of a special authority. — 13. *Plead* = ask, request, v. p. 49, 24. — *For v. p. 10, 7.*

Abs. O, come to me — rich only thus — in loveliness. Bring no portion to me but thy love — 'twill be generous in you, Lydia — for well you know, it is the only dower your poor Beverley can repay.

5 *Lydia.* How persuasive are his words! — how charming will poverty be with him!

Abs. Ah! my soul, what a life will we then live! Love shall be our idol and support! we will worship him with a monastic strictness! abjuring all worldly toys, to centre every thought and
10 action there. — Proud of calamity, we will enjoy the wreck of wealth; while the surrounding gloom of adversity shall make the flame of our pure love show doubly bright — By heavens! I would fling all goods of fortune from me with a prodigal hand, to enjoy the scene where I might clasp my Lydia to my bosom, and say,
15 the world affords no smile to me but here — [*Embracing her.* (*Aside.*) If she holds out now, the devil is in it!

Lydia. Now could I fly with him to the antipodes! but my persecution is not yet come to a crisis.

Enter Mrs. MALAPROP, listening.

20 *Mrs. Mal. (Aside.)* I am impatient to know how the little hussy deports herself.

Abs. So pensive, Lydia! — is then your warmth abated?

Mrs. Mal. Warmth abated! — so! — she has been in a passion, I suppose.

1. *O come* — die Liebe begeistert A. zu dichterischem Schwunge:

O, come to me
Rich only thus
In loveliness —
wie gleich unten:

Love shall be
Our idol and support, we'll
worship him
With a monastic strictness —
und

— proud of
Calamity, we will enjoy the wreck
Of wealth, while the surround-
ing gloom shall make
The flame of our pure love show
doubly bright.

— *Loveliness* is the fitness of an object to awaken love by personal attractions; an *amiable* person attracts by spiritual qualities. Cf. *love* p. 12, 3. — 2. *Thy — you* v. p. 45, 16. — *In you* v. p. 34, 1.

8. *him*: das ursprünglich weibliche *love* (ags. *luf, lufe*) ist durch den Einfluss der Personification

im Gott *Amor, Cupido*. männlich geworden.

12. *show* intransitiv = to appear, look, have an appearance. — 16. *The devil is in it*: der Teufel steckt darin, ist im Spiele, d. h. er hilft mit, da wird es schon geben.

18. *crisis*: Lydia in ihrer Romantik denkt an irgend ein Hindernis, das noch im Wege stehe, sie kann nicht recht glauben, dass keins vorhanden ist.

21. *deports herself*: *behaviour* respects all actions exposed to the notice of others, *conduct* the general line of a man's moral proceedings. Carriage, deportment, and demeanour are different species of *behaviour*. *Carriage* respects simply the manner of carrying the body; *deportment* includes both the action and the carriage of the body in performing the action; *demeanour* respects only the moral character or tendency of the action.

Lydia. No — nor ever can while I have life.

Mrs. Mal. An ill-tempered little devil! — She'll be in a passion all her life — will she?

Lydia. Think not the idle threats of my ridiculous aunt can ever have any weight with me. 5

Mrs. Mal. Very dutiful, upon my word!

Lydia. Let her choice be Captain Absolute, but Beverley is mine.

Mrs. Mal. I am astonished at her assurance! — to his face — this is to his face! 10

Abs. (Kneeling.) Thus then let me enforce my suit.

Mrs. Mal. Ay, poor young man! — down on his knees entreating for pity? — I can contain no longer. — Why, thou vixen! — I have overheard you.

Abs. (Aside.) O, confound her vigilance! 15

Mrs. Mal. Captain Absolute, I know not how to apologise for her shocking rudeness.

Abs. (Aside.) So — all's safe, I find. —

I have hopes, madam, that time will bring the young lady —

Mrs. Mal. O, there's nothing to be hoped for from her! she's 20 as headstrong as an allegory on the banks of Nile.

Lydia. Nay, madam, what do you charge me with now?

Mrs. Mal. Why, thou unblushing rebel — didn't you tell this gentleman to his face that you loved another better? — didn't you say you never would be his? 25

Lydia. No, madam — I did not.

Mrs. Mal. Good heavens! what assurance! — Lydia, Lydia, you ought to know that lying don't become a young woman! — Didn't you boast that Beverley, that stroller Beverley, possessed your heart? — Tell me that, I say. 30

2. *ill-tempered nichtsnutzig* von Character, v. p. 23, 16. — 3. *Will she*: rein rhetorische Frage, etwa = ja, ja!

4. *think not* v. p. 56, 26.

9. *assurance* v. p. 54, 13. — *To his face* cf. *he laughed into my face*; *he shut the door in my face*; *he flew into his adversary's face*. (*How can you have the face to assert this!*) *To* bezeichnet einfach die Richtung auf ein Ziel.

15. *confound* v. p. 23, 3.

17. *shocking*, ein in der Umgangssprache vielgebrauchtes Wort, ist alles was das moralische Gefühl verletzt: schrecklich, abscheulich u. dgl. m.

18. *all's safe* ironisch: eine schöne Geschichte! es ist alles heraus!

20. *hoped for* v. p. 10, 7: *hope for the best*. — 21. *Allegory* statt *alligator*, eine Verwechslung, die noch bis auf den heutigen Tag ihrer Komik halber oft angewendet wird. — *Of Nile*: nach der jetzt allgemein gültigen Regel müßte es heißen *of the Nile*, da die Flusznamen, auszer wenn *river* mit ihnen verbunden ist, stets den Artikel haben müssen. Früher war es in der Prosa, wie jetzt noch in der Poesie, gestattet den Artikel wegzulassen.

22. *charge* v. p. 10, 19.

Lydia. 'Tis true, ma'am, and none but Beverley —

Mrs. Mal. Hold! — hold, Assurance! you shall not be so rude.

Abs. Nay, pray, Mrs. Malaprop, don't stop the young lady's speech: — she's very welcome to talk thus — it does not hurt me
5 in the least, I assure you.

Mrs. Mal. You are *too* good, captain — *too* amiably patient — but come with me, miss. — Let us see you again soon, captain — remember what we have fixed.

Abs. I shall, ma'am.

10 *Mrs. Mal.* Come, take a graceful leave of the gentleman.

Lydia. May every blessing wait on my Beverley, my loved Bev —

Mrs. Mal. Hussy! I'll choke the word in your throat! — come along — come along.

[*Exeunt severally.*

[ABSOLUTE kissing his hand to LYDIA —

15 Mrs. MALAPROP stopping her from speaking.]

Scene IV.

ACRES'S Lodgings.

ACRES and DAVID.

ACRES as just dressed.

20 *Acres.* Indeed, David — do you think I become it so?

David. You are quite another creature, believe me, master, by the mass! an' we've any luck we shall see the Devon monkerony in all the print-shops in Bath!

4. *welcome*: sie ist sehr willkommen = es ist mir willkommen dasz sie —, es ist mir einerlei, sie hat die Erlaubnis. Cf. *you are welcome (to it)* es geschieht gern, ich gebe es gern, bedienen Sie sich, laszen Sie sich es gut schmecken, wie *make yourself welcome with it; to bid (make) one welcome*; p. 100, 26: *stab away and welcome*.

8. *remember*: vergessen Sie nicht, v. p. 43, 31.

9. *I shall* an Irish provincialism for *I will*. The answer of an Irish servant when told to do a thing — 'I shall, Sir' —, though not incorrect, jars on the ear. 'Shall' no doubt is right as the future, but what he means to profess is his intention to obey.

14. *kissing his hand to Lydia*: bei solchen äusserlichen Handlungen wie 'sich neigen, beugen,

knieen' u. dgl. kommt besonders die Richtung zu einer Person hin in Betracht, daher *to*: ebenso ist es mit Zeichen der Begrüzung, Hochachtung, mit dem Gesundheitstrinken. v. p. 95, 5.

20. *I become it so eig.* ich passe für die Kleidung = it becomes me so. *So he becomes his title* er benimmt sich seinem Titel gemäsz. *Everything becomes handsome people*.

22. *by the mass*: eine Beteuerung, die der Sprache des gemeinen Volkes angehört; v. p. 34, 23. — *An* ursprünglich = *and*, das früher in dem Sinne von *as* verwendet, auch häufig noch durch *if* verstärkt wurde (vgl. lat. *ac*, *atque* nach *aeque* usw.); in der Regel hat es den *Conjunctiv* nach sich. *Uebri-*gens gilt der Gebrauch von *an* oder *an if* jetzt als gemein. — *Monkerony* corrumpiert aus ital. *mac-*

Acres. Dress *does* make a difference, David.

David. 'Tis all in all, I think — difference! why, an' you were to go now to Clod-Hall, I am certain the old lady wouldn't know you: Master Butler wouldn't believe his own eyes, and Mrs. Pickle would cry, 'Lard presarve me!' Our dairymaid would come 5 giggling to the door, and I warrant Dolly Tester, your honour's favourite, would blush like my waistcoat — Oons! I'll hold a gallon, there an't a dog in the house but would bark, and I question whether Phillis would wag a hair of her tail!

Acres. Ay, David, there's nothing like polishing. 10

David. So I says of your honour's boots; but the boy never heeds me!

Acres. But, David, has Mr. De-la-grace been here? I must rub up my balancing, and chasing, and boring.

David. I'll call again, sir. 15

Acres. Do — and see if there are any letters for me at the post-office.

caroni Hanswurst, Stutzer, Geck, Modenarr. David gebraucht das Fremdwort ohne dessen schlechte Nebenbedeutung zu kennen; ausserdem Anklang an *monkey*.

3. *the old lady* vermutlich die Mutter von Acres. — 4. *Master Butler* statt *Mr. B.*; als Anredewort kann *Master* nur bei Knaben bis zum 17. oder 18. Lebensjahre angewandt werden, z. B. *Master Henry*, oder im Tone der Herabbläsung gegen Untergebene. *Butler* vom frz. *bottelier* (*bouteille*) der Kellermeister, ein angesehenere Posten in der Hierarchie der englischen Dienstboten.

— *Mrs. Pickle*: *pickles* (*mixed pickles*) in Essig eingelegte grüne Früchte; *preserves* mit Zucker eingekochtes Obst; *to pickle* und *to preserve* haben dieselbe Bedeutung. — 5. *Lard presarve me*: breiter Dialect des *Devonshire* Bauern. — 6. *Dolly* Diminutiv von *Dorothy*. — 7. *Oons* v. p. 3, 6. — *Hold* = *lay* (make, stake for) a wager, to wager. — 8. *Gallon*: das englische Masz für Bier ist: 2 *pints* = 1 *quart*, 4 *q.* = 1 *gallon*, 36 *g.* = 1 *barrel*, 54 *gallons* = 1 *hogshead*, 2 *h.* = 1 *butt*; 1 *pint* ist $\frac{4}{1000}$ klei-

ner als ein preussisches Quart. — *An't* (*a long*) vulg. = is not, are not. — *But* v. p. 23, 23. — *Question* hier = to put in question, make a question of, to doubt.

11. *I says* wie p. 67, 25: *I hates such bloodthirsty cormorants*, und p. 100, 25: — '*or this pointed steel*', *says I*. — eine namentlich in den niederen Volksschichten üblich gewordene Verwechslung der Zahlformen, die sich besonders in der Verbindung der 1. pers. sing. mit der 3. pers. sing. des Zeitwortes kund giebt. Vergl. übrigens p. 18, 5.

14. *balancing, chasing*: Tanzausdrücke, gebildet nach den frz. *balancé*, *Schwebeschritt*, *chassé*, *Seitschritt*. *Boring* ist abgeleitet von fr. *bourrée* = *danse gaie* ou le pas sur lequel on exécute la bourrée, engl. *boree*; der Witz liegt in dem Anklang an das Substantiv *a bore* ein langweiliger, unausstehlicher Mensch, und das Verb *to bore*, welches sowohl j. ennuyieren bedeutet, als auch von Pferden gesagt wird, welche den Kopf tief tragen.

15. *call* v. p. 9, 12.

David. I will. — By the mass, I can't help looking at your head! — If I had'nt been by at the cooking, I wish I may die if I should have known the dish again myself! [Exit.]

ACRES comes forward, practising a dancing step.

5 *Acres.* Sink, slide — coupee — Confound the first inventors of cotillons! say I — they are as bad as algebra to us country gentlemen — I can walk a minuet easy enough when I am forced! — and I have been accounted a good stick in a country-dance. — Odds jigs and tabors! I never valued your cross-over to couple —
10 figure in — right and left — and I'd foqt it with e'er a captain in the county! — but these outlandish heathen allemandes and cottillons are quite beyond me! — I shall never prosper at'em, that's sure — mine are true-born English legs — they don't understand their curst French lingo! — their *pàs* this, and *pàs* that, and *pàs*
15 t'other! — damn me! my feet don't like to be called paws! no, 'tis certain I have most Anti-Gallican toes!

Enter SERVANT.

Serv. Here is Sir Lucius O'Trigger to wait on you, sir.

Acres. Show him in.

20

Enter Sir LUCIUS.

Sir Luc. Mr. Acres, I am delighted to embrace you.

1. *looking* v. p. 57, 7. — 2. *Cooking* — *dish*: vulgäres Bild auf die Frisur zu beziehen, die Acres sich hat machen laszen. — *I wish I may die* = I wish I died, I would rather die (than —), ich will des Todes sein; nach den Verben des Wünschens folgt gewöhnlich das Conditional oder das Imperfect, einerlei ob das regierende Verb in einer Form der Gegenwart oder der Vergangenheit steht. Cf. p. 47, 14.

5. *sink, slide, coupee*: senkt, gleitet, biegt! *coupee* (*ou* = *ü*) vom frz. coupé Biegeschritt. — 7. *Easy*: nicht *easily* v. p. 66, 13. — 8. *A good stick* Stab, Stütze, hier also einer der den Contre durch seine Geschicklichkeit stützt, der ihn gut tanzt. — 9. *I never valued* — thought much of, machte mir nie viel aus —, d. h. habe nicht schwer gefunden, was man zum *country-dance* gebraucht; v. p. 89, 12. — *Your* v. p. 16, 7. — *Cross-over to couple*: der Tänzer geht zu seiner ihm gegenüberstehenden Dame, um mit ihr zu tanzen; *figure in*: beide tanzen durch die Reihen der einander gegen-

überstehenden Paare und stellen sich unten wieder vis-à-vis auf. — 10. *Foot it*: *it* allgemein genommen auf das Tanzen zu beziehen, das dem intransitiven *to foot* als unbestimmtes Object beigegeben ist, um das Ergebnis der im Verb enthaltenen Tätigkeit auszudrücken. Cf. p. 64, 25; *foot* = abtanzen, durchtanzen; in *with* ist die Nebenbedeutung des Wetteiferns enthalten; *ever a captain*: *ever* dient hier im verkürzten concessiven Satze zur Verstärkung. — 12. *Beyond* bezeichnet das Hinausgehen über den Bereich einer Person oder Sache, ein Ueberbieten u. dgl. m., daher hier = are above my reach, gehen über meinen Horizont, sind mir zu gelehrt; 90, 2, *a rude, morose companion*, *beyond your patience to endure*. Cf. *this is beyond my power* (*strength*); *it is beyond belief*, — *all dispute*, — *expression*. — 14. *Curst* v. p. 20, 3. — *Pas* eig. als frz. Wort zu lesen, aber Acres spricht das *a* breit aus, wodurch das Wortspiel *paws* entsteht. — 16. *anti-gallican*: *anti* (griech.

Acres. My dear Sir Lucius, I kiss your hands.

Sir. Luc. Pray, my friend, what has brought you so suddenly to Bath?

Acres. Faith! I have followed Cupid's Jack-a-lantern, and find myself in a quagmire at last. — In short, I have been very ill used, Sir Lucius. — I don't choose to mention names, but look on me as on a very ill-used gentleman.

Sir. Luc. Pray what is the case? — I ask no names.

Acres. Mark me, Sir Lucius, I fall as deep as need be in love with a young lady — her friends take my part — I follow her to Bath — send word of my arrival; and receive answer, that the lady is to be otherwise disposed of — This, Sir Lucius, I call being ill-used.

Sir. Luc. Very ill, upon my conscience — Pray, can you divine the cause of it? 15

Acres. Why, there's the matter: she has another lover, one Beverley, who, I am told, is now in Bath. — Odds slanders and lies! he must be at the bottom of it.

Sir. Luc. A rival in the case, is there? — and you think he has supplanted you unfairly? 20

Wort) bezeichnet in Zusammensetzungen einen Gegensatz, Widerstand, Abneigung u. dgl. m.

4. *Jack-a-lantern* Irrlicht. In France Jaques, being the commonest Christian name, was used as a contemptuous expression for a common man (= niais, sot, grossier. Jaquerie, the insurrection of the French peasants in the 15 century). The introduction of the word in the same sense into England seems to have led to the use of *Jack* as the familiar synonym of *John*, which happened to be here the commonest name, as Jaques in France. The term was then applied to any mechanical contrivance for replacing the personal service of an attendant, or to an implement subjected to rough and familiar usage. v. *Dictionary*. — 5. *In a quagmire* cf. *to be in the mire*, i. e. in a (fine) scrape, in a sad pickle. — 6. *Used*: von Personen gesagt heisst *use* schlecht behandeln, ganz in Uebereinstimmung mit dem Nebenbegriff des Abnutzens, den es meistens bei Dingen hat, *to use up* p. 50, 8: *what a brute am I to use*

her thus! gewöhnlich wird in diesem Sinne *ill* hinzugefügt, cf. p. 93, 1. *To use* is said of persons only in the most degrading sense. — *choose* v. p. 9, 26.

9. *need*: Die Abwerfung des *s* der 3. p. sing. des Present scheint Regel zu sein, sobald *need* intransitiv gebraucht ist, in welchem Falle auch das Imperfect *need* statt *needed* gebildet wird, ähnlich wie *ought, must*; das *s* fällt aber nicht aus, wenn *need* die Bedeutung 'nötig haben, bedürfen' hat. Cf. *dare* p. 17, 6. — 11. *Send word*: (mündlich) sagen lassen; *to write word* schriftlich mitteilen, schreiben; *to leave word* (beim Weggehen) Nachricht hinterlassen; *by word (of mouth)* mündlich.

15. *divine* = to conjecture, guess at; etwas gesuchter Ausdruck.

16. *matter* v. p. 9, 7. — 17. *I am told* cf. p. 90, 13. — 18. *Bottom* Boden (eines hohlen Gegenstandes), Grund, Grundlage; *to be at the bottom of* dahinter stecken, im Spiele sein, auch: etwas gründlich verstehen.

20. *unfairly* v. p. 33, 30. *fair* ist alles dasjenige was dem Gesichts-

Acres. Unfairly! to be sure he has. — He never could have done it fairly.

Sir Luc. Then sure you know what is to be done!

Acres. Not I, upon my soul!

5 *Sir Luc.* We wear no swords here, but you understand me.

Acres. What! fight him!

Sir Luc. Ay, to be sure: what can I mean else?

Acres. But he has given me no provocation.

Sir Luc. Now, I think he has given you the greatest provo-
10 cation in the world. — Can a man commit a more heinous offence
against another than to fall in love with the same woman? O, by
my soul! it is the most unpardonable breach of friendship.

Acres. Breach of friendship! Ay, ay; but I have no acquaint-
ance with this man. I never saw him in my life.

15 *Sir Luc.* That's no argument at all — he has the less right
then to take such a liberty.

Acres. Gad, that's true — I grow full of anger, Sir Lucius!
— I fire apace! Odds hilts and blades! I find a man may have a
deal of valour in him, and not know it! But couldn't I contrive
20 to have a little right of my side?

Sir Luc. What the devil signifies *right*, when your *honour* is con-
cerned? Do you think Achilles, or my little Alexander the Great, ever
inquired where the right lay? No, by my soul, they drew their broad-
swords, and left the lazy sons of peace to settle the justice of it.

punct des Rechts und der Billig-
keit im gegenseitigen Verkehr der
Menschen entspricht: recht, offen,
ehrlich, billig, gerecht.

5. *here*: Sir L. klopft dabei an
die Seite. — *but* v. p. 23, 23.

8. *provocation* hier nicht die
Herausforderung selbst, sondern
die Veranlassung zu einer solchen.
(Zur richtigen Beurteilung so-
wohl des Characters von Acres,
wie späterer Scenen vergesse man
nicht, dasz von jeher in England
das Duellieren in keinem beson-
deren Ansehen stand, wie dies
leider auf dem Continent der Fall
ist. Heutzutage wird jede Her-
ausforderung zu einem Duell als
versuchter Mord bestraft, noch
wichtiger aber ist, dasz es von der
Sitte als etwas unehrenhaftes ge-
brandmarkt wird. v. p. 108, unten.

10. *offence* v. p. 10, 12.

15. *the less*: *the* in der Bedeu-
tung je (desto) vor Comparativen

ist ursprünglich der Ablativ (In-
strumentalis) des pron. demon-
strative; cf. lat. quo — eo.

17. *Gad* v. p. 3, 6. — 18. *Apace*
vom frz. à pas = hastily, speedily;
fire ist intransitiv zu nehmen. —

19. *Contrive* v. p. 52, 1. — 20. *Of*
my side: gewöhnlich *on my side*,
doch ist der Uebergang von *on* in
of und umgekehrt, besonders in
populärer Sprache, ziemlich häu-
fig, z. B. p. 4, 17: *do tell us the*
meaning on't. Uebrigens vgl. frz.
de mon côté, de tous côtés, de
toutes parts u. a. m.

22. *Achilles*: in den direct aus
classischen Sprachen entlehnten
Wörtern lautet *ch* = *k*; *charity*
und *archer* sind durch das Fran-
zösische hindurchgegangen, haben
daher *ch* = *tsh*. — 24. *Of it* be-
zieht sich auf das vorhergehende
they drew their broadswords, wo
es so viel wäre als *of their draw-
ing their broadswords*. Häufig
lässt sich *of it* pleonastisch auf-

Acres. Your words are a grenadier's march to my heart! I believe courage must be catching! — I certainly do feel a kind of valour rising as it were — a kind of courage, as I may say — Odds flints, pans, and triggers! I'll challenge him directly.

Sir Luc. Ah, my little friend! if I had *Blunderbuss-Hall* ⁵ here, I could show you a range of ancestry, in the O'Trigger line, that would furnish the new room; every one of whom had killed his man! — For though the mansion-house and dirty acres have slipt through my fingers, I thank heaven our honour and the family-pictures are as fresh as ever. 10

Acres. O, Sir Lucius! I have had ancestors too! — every man of 'em colonel or captain in the militia! — Odds balls and barrels! say no more — I'm braced for it. — The thunder of your words has soured the milk of human kindness in my breast! — Z—ds! as the man in the play says, 'I could do such deeds —' 15

Sir Luc. Come, come, there must be no passion at all in the case — these things should always be done civilly.

Acres. I must be in a passion, Sir Lucius — I must be in a rage. — Dear Sir Lucius, let me be in a rage, if you love me. — Come, here's pen and paper. — (*Sits down to write.*) — I would ²⁰ the ink were red! — Indite, I say indite! — How shall I begin? Odds bullets and blades! I'll write a good bold hand, however.

fassen als eine Art Ergänzung, die auf eine Tätigkeit oder einen Zustand hinweist, die der Sprechende im Sinne hat, z. B. p. 83, 5: *I am in the luck of it*; p. 62, 10: *I'd foot it with e'er a captain in the county. Cf. We will make a night of it. Poor dog, thy mistress leads thee a dog's life of it (W. Irving). Give it him nur darauf los! look to it gieb Acht! he fell to it er machte sich darüber her.*

3. *as it were* gleichsam, gewissermaßen, eine Formel, welche als Ausdruck bedingter Vergleichung (daher der Conjunctiv) einzelnen Satzteilen zugefügt wird; *as* entspricht dem *as if, as though*; p. 105, 15.

5. *Blunderbuss-Hall* der Stammsitz der O'Trigger. — 6. *Line* wie unser Linie d. h. Geschichtslinie, Familie, Dynastie. In einem ähnlichen Verhältnis der Zusammengehörigkeit denkt sich der Engländer alle die ein und dasselbe Geschäft betreiben; daher solche auffallende Ausdrücke wie *his brother is in the oil line* sein Bru-

der handelt mit Oel. — 9. *Slipt* v. p. 20, 3.

12. *colonel*: die auffallende Aussprache *cür-nel* erklärt sich aus der Abstammung des Wortes vom spanischen coronel, wie es auch anfänglich im Englischen geschrieben ward. — *Militia* v. p. 30, 28. — 13. *Braced* entspricht hier seinem Substantiv *brace* Rüstung, Harnuisch, also = gerüstet, gestählt. Cf. *to brace the nerves* stärken; *a bracing air* eine frische (kalte) Luft. Die Grundbedeutung ist 'zusammenziehen', *to strain up, make tense*. — 14. *The milk of h. k.* komische Reminiscenz an Shakespeare's Macbeth I, 5:

Yet do I fear thy nature;
It is too full o' the milk of
human kindness,

To catch the nearest way.

— 15. *The man in the play*: der Allerweltsmann für jede Art von Citaten zweifelhaften Ursprungs.

22. *however* = aber auch. *Acres* hat sich in die Wut hineingeredet, musz daher sich fortwährend Mut zusprechen.

Sir Luc. Pray compose yourself.

Acres. Come — now, shall I begin with an oath? Do, Sir Lucius, let me begin with a damme.

Sir Luc. Pho! pho! do the thing decently, and like a Christian. — Begin now — ‘Sir’, —

Acres. That’s too civil by half.

Sir Luc. ‘To prevent the confusion that might arise’ —

Acres. Well —

Sir Luc. ‘From our both addressing the same lady’ —

10 *Acres.* Ay — there’s the reason — ‘same lady’ — Well —

Sir Luc. ‘I shall expect the honour of your company’ —

Acres. Z—s! I’m not asking him to dinner.

Sir Luc. Pray be easy.

Acres. Well then, ‘honour of your company’ —

15 *Sir Luc.* ‘To settle our pretensions’ —

Acres. Well.

Sir Luc. Let me see, ay, King’s Mead-field will do — ‘in King’s Mead-fields.’

20 *Acres.* So that’s done. — Well, I’ll fold it up presently; my own crest — a hand and dagger shall be the seal.

Sir Luc. You see now this little explanation will put a stop at once to all confusion or misunderstanding that might arise between you.

Acres. Ay, we fight to prevent any misunderstanding.

25 *Sir Luc.* Now, I’ll leave you to fix your own time. — Take my advice, and you’ll decide it this evening if you can; then let the worst come of it, ’twill be off your mind to-morrow.

1. *compose* doppelstinnig.

2. *do* v. p. 4, 17. — 3. *Damme* = *damn me*, v. p. 6, 7.

4. *pho!* eine Interjection durch welche man etwas als Unsinn oder Lüge zurückweist; cf. *fudge* dummes Zeug, Windbeutelei. Andere Formen sind *poh*, *pooh*, *pugh*, *foh*, *fugh*, *faugh!*

6. *by half*: *by* drückt oft das Verhältnis oder das Maß der Ausdehnung aus, in welcher sich der eine Gegenstand neben einem andern befindet, so dasz oft eine Vergleichung zu Grunde liegt; hier z. B. stellt *Acres* das ‘*Sir*’ neben ‘*Damme*’ als um die Hälfte zu höflich hin. Cf. *this room is eighteen feet by twelve* = 18’ lang und 12’ breit; *he was taller than I by a few inches* u. a. m.

13. *be easy*: *ease* ist das Freisein

von irgend einer die Ruhe störenden Einwirkung auf Körper oder Geist, v. p. 56, 22; daher *be easy* seien Sie nur ruhig, still, hier mit dem Nebenbegriff einer Zurückweisung wie p. 110, 13, ähnlich p. 84, 4. ereifern Sie sich nicht.

17. *will do* v. p. 20, 22.

26. *let the worst come*: der durch *let* eingeleitete Satz vertritt den Nebensatz im concessiven Satzgefüge, = *though the worst come of it*, wo *come* der Coniunctiv ist. v. p. 55, 19; *let him if he can*. — 27. *Off your mind* = the weight will be off your mind, your mind will be at ease, von dem Geiste ab, hinweg, der Geist ist frei davon, entsprechend unserm: die Last ist vom Herzen weg, oder in familiärem Tone: dann sind Sie es morgen los. Bei dem Begriff

Acres. Very true.

Sir Luc. So I shall see nothing more of you, unless it be by letter, till the evening. — I would do myself the honour to carry your message; but, to tell you a secret, I believe I shall have just such another affair on my own hands. There is a gay captain here, 5 who put a jest on me lately, at the expense of my country, and I only want to fall in with the gentleman, to call him out.

Acres. By my valour, I should like to see you fight first! Odds life! I should like to see you kill him, if it was only to get a little lesson. 10

Sir Luc. I shall be very proud of instructing you. — Well, for the present — but remember now, when you meet your antagonist, do every thing in a mild and agreeable manner. — Let your courage be as keen, but at the same time as polished as your sword. 15

[*Exeunt severally.*]

ACT IV. Scene I.

ACRES'S Lodgings.

ACRES and DAVID.

David. Then, by the mass, sir! I would do no such thing — ne'er a Sir Lucius O'Trigger in the kingdom should make me 20 fight, when I wa'n't so minded. Oons! what will the old lady say, when she hears o't?

Acres. Ah! David, if you had heard Sir Lucius! — Odds sparks and flames! he would have roused your valour.

David. Not he, indeed. I hates such blood-thirsty cormorants, 25 Look'ee, master, if you'd wanted a bout at boxing, quarter-staff,

der Ruhe wird durch *off* das Ergebnis einer Fortbewegung bezeichnet; cf. p. 39, 18: *off-hand*. *I am off* ich mache dasz ich fortkomme; *this affair is off* mit der Sache ist es zu Ende.

2. *be* v. p. 18, 14. — 5. *Such another* v. p. 57, 9. — *On my own hands*: auf dem Halse; cf. *in my hand (s)* in meinem Besitz; *on the one hand — on the other* einerseits — andererseits. v. p. 111, 22. — *gay* v. p. 25, 30. — 6. *Put a jest on* = ridicule, laugh at, make a laughing-stock of one; cf. *to break (make) a jest*; *to take a jest or a joke*; *he was my jest*. — 7. *Want* v. p. 42, 11. — *Fall in with* = meet with one (zufällig) mit j. zusammen treffen.

14. *keen* is that which cuts deep

and wide, as a razor or lancet; used figuratively it has the same sense: p. 89, 3: *you may lull your keen regret to slumbering*; p. 91, 3: *a pang more keen than I can express*.

20. *never* a cf. p. 62, 10; der unbestimmte Artikel hebt ein Einzelwesen aus der ganzen Gattung heraus. Cf. p. 71, 17.

25. *I hates* v. p. 61, 11. — 26. *Look'ee* i. e. *look ye*; *ye*, der ursprüngliche Nominativ und Vocativ der 2. pers. plur., findet sich nur noch bei Dichtern und in der Sprache des gemeinen Lebens, wie in *hark'ee*, *thank'ee*, *how d'ye do?* *d'ye see?* u. a. m. Cf. p. 76, 28: *Ye powers of Impudence befriending me*. — 26. *Quarter-staff* (oder *single stick*) ein etwa 4 Fusz

or short-staff, I should never be the man to bid you cry off: but for your curst sharps and snaps, I never knew any good come of em.

Acres. But my honour, David, my honour! I must be very
5 careful of my honour.

David. Ay, by the mass! and I would be very careful of it; and I think in return my *honour* couldn't do less than to be very careful of *me*.

Acres. Odds blades! David, no gentleman will ever risk the
10 loss of his honour!

David. I say then, it would be but civil in *honour* never to risk the loss of a *gentleman*. — Look'ee, master, this *honour* seems to me to be a marvellous false friend: ay, truly, a very courtier-like servant. — Put the case, I was a gentleman (which, thank
15 God, no one can say of me); well — my honour makes me quarrel with another gentleman of my acquaintance. — So — we fight. (Pleasant enough that.) Boh! — I kill him — (the more's my luck.) Now, pray who gets the profit of it? — Why, my *honour*. But put the case that he kills me! by the mass! I go to the worms, and
20 my honour whips over to my enemy.

Acres. No, David — in that case! — Odds crowns and laurels! your honour follows you to the grave.

langer hölzerner Stab, eine Art Rappier, das zum Batonnieren gebraucht wird. — 1. *Short-staff* ist ein 1—1½ Fusz langer, etwa 1 Zoll starker Stab, zuweilen an beiden Enden mit Blei ausgegossen, ähnlich dem *life-preserver*. — *Cry off*: *off* ist Object von *cry*: 'weg, halt' rufen, hier so viel als 'einem Kampfe ausweichen wollen'; v. p. 66, 27. cf. *keep off* = drei Schritt vom Leibe! — 2. *For* v. p. 48, 18. — *Your* v. p. 16, 7.

7. *in return* zur Vergeltung dafür, dagegen; so p. 42, 23: *this is my return for getting him before all his brothers*. In diesem Sinne wird oft der plur. *returns* verwendet.

11. *civil in honour* v. p. 34, 1. — 13. *Marvellous false* gewöhnlich *marvellously*. Im Angelsächsischen wurden vielfach die Neutra der Adjective (im Accusativ) als Adverbien verwandt, das Altfranzösische folgte demselben Gebrauche, daher läßt sich leicht erklären, dasz das Englische manche

romanische Adjective als Adverbien annahm, wie *sure, plain, false, scarce, clear, close* u. a. m. Diese sieht man allgemein als Adverbien an, während der Gebrauch von anderen wie *mighty, exceeding, marvellous, wondrous, doubtless, previous, prior, contrary, agreeable, passing* (= ziemlich), mit Unrecht als falsch getadelt wird, da doch diese eben nicht blos in der Umgangssprache sehr verbreitet sind, sondern sich auch bei den besten Schriftstellern finden. Vergl. p. 39, 19: *she must be very deep read*; p. 41, 15: *you play false with us*; p. 42, 16: *he looks plaguy gruff*; p. 82, 22: *that is mighty provoking*; p. 84, 30: *I should scarce have spirits* u. a. m. — 14. *I was*: beszer *I were*, da die angegebene Bedingung den Conjunctiv erfordert. — 17. *The more* v. p. 64, 15. — 20. *Whips over* etc. vgl. zu dieser ganzen Stelle den berühmten Monolog Falstaff's über die Ehre in Shakespeare's *Henry IV, Part I, Act V, 1*.

David. Now, that's just the place where I could make a shift to do without it.

Acres. Z—ds! David, you are a coward! — It doesn't become my valour to listen to you. — What, shall I disgrace my ancestors? — Think of that, David — think what it would be to disgrace my ancestors! 5

David. Under favour, the surest way of not disgracing them, is to keep as long as you can out of their company. Look'ee now, master, to go to them in such haste — with an ounce of lead in your brains — I should think might as well be let alone. Our ancestors are very good kind of folks; but they are the last people I 10 should choose to have a visiting acquaintance with.

Acres. But, David, now, you don't think there is such very, very, very great danger, hey? — Odds life! people often fight without any mischief done!

David. By the mass, I think 'tis ten to one against you! — 15 Oons! here to meet some lion-headed fellow, I warrant, with his d—n'd double-barrelled swords, and cut-and-thrust pistols! — Lord bless us! it makes me tremble to think o't! — Those be such desperate bloody-minded weapons! Well, I never could abide 'em — from a child I never could fancy 'em! — I suppose there a'n't been 20 so merciless a beast in the world as your loaded pistol!

Acres. Z—ds! I won't be afraid — Odds fire and fury! you sha'n't make me afraid. — Here is the challenge, and I have sent for my dear friend Jack Absolute to carry it for me.

1. *shift to do without it* v. p. 95, 1. u. 20, 22; *to do* ist pleonastisch.

6. *under favour* oder *with f., by your favour* mit Erlaubnis; cf. *give me the favour of your name.* — 7. *To keep* intransitiv: sich halten, bleiben usw.; *out of company* wie in *to keep out of reach,* — *sight,* — *hearing;* *to keep company with one* j. Gesellschaft leisten, umgehen mit. — 9. *Let alone* allein laszen d. h. nicht anrühren, sich nicht abgeben mit; *leave alone* allein laszen d. h. verlaszen, von j. fortgehen. Doch gehen beide Bedeutungen leicht in einander über, so dasz man die Ausdrücke oft mit einander vertauscht findet: *let (leave) me alone* lasz mich in Ruhe; *let (leave) it alone* bleib davon, unterlasz das; *let me alone for (with) it* dafür lasz mich sorgen. — 11. *Choose* v. p. 9, 26. — *Visiting acquaintance* = *to be on visiting terms with one.*

14. *mischief done* i. e. without any mischief being done, v. p. 5, 22.

15. *ten to one:* wie 10 gegen 1; *to* drückt das Verhältnis aus in dem der eine Gegenstand einer Wette zu dem anderen Pfande sich befindet; besonders ist dies der Fall, wenn man bei einer Wette zwei Gegenstände einander gegenüberstellt. — 16. *To meet* Infinitiv im Ausrufssatze, elliptisch. — 18. *To think* v. p. 4, 2. — *be* vulg. statt *are.* — 20. *From a child* verkürzte Ausdrucksweise für *from the time I was a child, from my childhood;* so auch *from a boy.* *Fancy* = *take a fancy to, like s. th.* — *a'n't been:* der gemeine Mann conjugiert oft *to be* mit *be* statt mit *have,* doch wohl nur in der hier gebrauchten Form v. p. 61, 8.

24. *carry* wie *to take* (mitnehmen) etwas vom Sprechenden forttragen; *to fetch* etwas für den Sprechenden herholen; *to bring* etwas zum Sprechenden herbringen.

David. Ay, i'the name of mischief, let *him* be the messenger. — For my part, I wouldn't lend a hand to it for the best horse in your stable. By the mass! it don't look like another letter! — It is, as I may say, a designing and malicious-looking letter; — 5 and I warrant smells of gunpowder like a soldier's pouch! — Oons! I wouldn't swear it mayn't go off!

Acres. Out, you poltroon! — you ha'n't the valour of a grasshopper.

David. Well, I say no more — 'twill be sad news, to be sure, 10 at Clod-Hall! — but I ha' done. — How Phillis will howl when she hears of it! — Ay, poor bitch, she little thinks what shooting her master's going after! — And I warrant old Crop, who has carried your honour, field and road, these ten years, will curse the hour he was born. *(Whimpering.)*

15 *Acres.* It won't do, David — I am determined to fight — so get along, you coward, while I'm in the mind.

Enter SERVANT.

Ser. Captain Absolute, sir.

Acres. Oh! show him up. *[Exit Servant.]*

20 *David.* Well, Heaven send we be all alive this time to-morrow.

Acres. What's that! — Don't provoke me, David!

David. *(Whimpering.)* Good bye, master.

Acres. Get along, you cowardly, dastardly, croaking raven. *[Exit David.]*

25 *Enter ABSOLUTE.*

Abs. What's the matter, Bob?

Acres. A vile, sheep-hearted blockhead! — If I hadn't the valour of St. George and the dragon to boot —

Abs. But what did you want with me, Bob?

7. *out:* gewöhnlich *out on (upon)* you pfui über dich! *out with him* hinaus mit ihm! cf. p. 75, 29.

10. *I ha' done* v. p. 26, 7. —

11. *Little thinks* = has no presentiment of. — 12. *Crop* Stuttschwanz, englisirtes Pferd. —

13. *These ten years* v. p. 38, 12. (Zuweilen findet man auch *this* mit dem Zahlworte im Plural; dieses *this* ist die altenglische Pluralform, für die erst später *these* eingetreten ist.)

15. *it won't do* v. p. 20, 22. — 16. *Mind* = Neigung, Lust, Wille; hier = while I have made up my mind. So *I have a (great) mind to* ich habe (grosze) Lust; p. 3, 15: *he had a mind to give it the slip. To*

change one's mind sich anders besinnen. Cf. p. 40, 17.

20. *Heaven* als Eigennamen ohne Artikel, wie *Providence, Hell, Elysium, Tartarus, Purgatory*. — *Send* Coniunctiv im Wunschsätze.

22. *good bye* = God be with ye!

28. *St. George* der Ritter Georg, bekannt als Drachentödter; *to boot* = into the bargain, i. e. to give something to improve the conditions already proposed or agreed on; *bootless* = without advantage. Ausser in diesem adverbial gewordenen Infinitiv kommt *boot* fast nur noch in negativen und fragenden Sätzen mit dem Subjecte *it* vor: *what boots it was* nützt es? *it boots not to resist*.

Acres. O! — There — (*Gives him the challenge*).

Abs. 'To Ensign Beverley!' (*Aside.*) So — what's going on now!

Well, what's this?

Acres. A challenge! 5

Abs. Indeed! — Why, you won't fight him; will you, Bob?

Acres. 'Egad, but I will, Jack. — Sir Lucius has wrought me to it. He has left me full of rage — and I'll fight this evening, that so much good passion mayn't be wasted.

Abs. But what have I to do with this? 10

Acres. Why, as I think you know something of this fellow, I want you to find him out for me, and give him this mortal defiance.

Abs. Well, give it to me, and trust me he gets it.

Acres. Thank you, my dear friend, my dear Jack! but it is giving you a great deal of trouble. 15

Abs. Not in the least — I beg you won't mention it. — No trouble in the world, I assure you.

Acres. You are very kind. — What it is to have a friend! — You couldn't be my second — could you, Jack?

Abs. Why no, Bob — not in *this* affair — it would not be 20 quite so proper.

Acres. Well, then, I must get my friend Sir Lucius. I shall have your good wishes, however, Jack.

Abs. Whenever he meets you, believe me.

Enter SERVANT. 25

Ser. Sir Anthony Absolute is below, inquiring for the captain.

2. *going on* vorwärtsgehen, fortfahren, hier soviel als 'vorgehen': was ist denn da los?

6. *will you* v. p. 44, 2.

7. *but I will* v. p. 38, 24. — *wrought* Anomalon der schwachen Conjugation, das vorzugsweise von künstlicher Arbeit und in moralischem Sinne gebraucht wird, doch findet man öfters *wrought* und *worked* ohne Unterschied verwendet. *Hewas wrought up to a passion.* *High-wrought* sehr erregt, aufgeregt. Uebrigens ist *wrought* bezeichnend für die Mühe und Arbeit, die Sir L. gehabt hat, um Acres in die gehörige Stimmung zu versetzen.

12. *mortal defiance* wie in *mortal enemy* (*foe*), — *hatred*, — *injury* u. a. m. Cf. frz. *mortel* (à la mort).

14. *it is giving*: *it* ist nicht etwa

auf *letter* zu beziehen, sondern im allgemeinen auf das Vorhergehende, so dasz *it* is gleichbedeutend ist mit 'es heiszt'; *giving* ist das Gerund. v. p. 83, 5.

17. *in the world* Verstärkung des *no trouble*, wie sie der Engländer oft verwendet; ähnliche Ausdrücke finden sich z. B. p. 67, 20: *never a Sir Lucius O'Trigger in the kingdom*; p. 62, 10: *with ever a captain in the country*.

21. *proper*: the *right* and *wrong* depend upon no circumstances, but the *just* or *injust*, the *proper* or *improper* are relatively so according to the circumstances of the case. *Right* is applicable to all matters, important or otherwise; *just* is employed mostly in matters of essential interest; *proper* is rather applicable to the minor concerns of life.

Abs. I'll come instantly. — Well, my little hero, succes attend you. (Going.)

Acres. Stay — stay, Jack. — If Beverley should ask you what kind of a man your friend Acres is, do tell him I am a devil of a
5 fellow — will you, Jack?

Abs. To be sure I shall. — I'll say you are a determined dog — hey, Bob!

Acres. Ay, do, do — and if that frightens him, egad, perhaps he mayn't come. So tell him I generally kill a man a week; will
10 you, Jack?

Abs. I will, I will; I'll say you are called in the country '*Fighting Bob*'.

Acres. Right — right — 'tis all to prevent mischief; for I don't want to take his life if I clear my honour.

15 *Abs.* No! — that's very kind of you.

Acres. Why, you don't wish me to kill him — do you, Jack?

Abs. No, upon my soul, I do not. — But a devil of a fellow,
hey? (Going.)

Acres. True, true — but stay — stay, Jack — you may add,
20 that you never saw me in such a rage before — a most devouring rage!

Abs. I will, I will.

Acres. Remember, Jack — a determined dog!

Abs. Ay, ay, '*Fighting Bob*'! [Exeunt severally.]

25

Scene II.

Mrs. MALAPROP'S Lodgings.

Mrs. MALAPROP and LYDIA.

Mrs. Mal. Why, thou perverse one! — tell me what you can object to him? — Isn't he a handsome man? — tell me that. —
30 A genteel man? a pretty figure of a man?

Lydia. She little thinks whom she is praising! (*Aside.*) — So is Beverley, ma'am.

Mrs. Mal. No caparisons, miss, if you please. — Capari-

1. attend: der Conjunctiv als Ausdruck des Wunsches.

4. kind of man: es scheint, als ob sich keine bestimmte Regel aufstellen lasse, ob nach kind, sort, der unbestimmte Artikel zu setzen ist oder nicht. In unserm Stück findet er sich p. 6, 2: what kind of a place. Vergl. Z. 4: I am a devil of a fellow; und Z. 30: a

pretty figure of a man. Cf. p. 82, 16. — Do tell hime v. p. 4, 17.1

6. determined dog Teufelskerl, Wüterich v. p. 34, 23.

9. a week v. p. 5, 7.

28. perverse one v. p. 18, 2. — perverse = obstinate in the wrong, stubborn, untractable.

31. little thinks v. p. 70, 11.

33. caparisons statt comparisons.

sons don't become a young woman. — No! Captain Absolute is indeed a fine gentleman!

Lydia. (Aside.) Ay, the Captain Absolute *you* have seen!

Mrs. Mal. Then he's *so* well bred! — *so* full of alacrity and adulation: — and has *so much* to say for himself: — in such good language too! — His physiognomy so grammatical! — Then his presence is so noble! — I protest when I saw him, I thought of what Hamlet says in the play: 'Hesperian curls — the front of *Job* himself! — an eye, like *Mars*, to threaten at command! — a station, like Harry Mercury, new' — Something about kissing — 10 on a hill — however, the similitude struck me directly.

Lydia. (Aside.) How enraged she'll be presently when she discovers her mistake!

Enter SERVANT.

Ser. Sir Anthony and Captain Absolute are below, ma'am. 15

Mrs. Mal. Show them up here. [Exit Servant.

Now, Lydia, I insist on your behaving as becomes a young woman. — Show your good breeding, at least, though you have forgot your duty.

Lydia. Madam, I have told you my resolution! — I shall not 20 only give him no encouragement, but I won't even speak to, or look at him.

[Flings herself into a chair, with her face from the door.

4. *alacrity, adulation* gezielte Ausdrücke, ersteres = Heiterkeit, Lustigkeit für Gewandtheit; letzteres = insinuatig manners einschmeichelndes Wesen. — 6. *Grammatical* statt *dramatical*, obendrein vertauscht Mrs. M. die beiden Sätze, sie will sagen: *his physiognomy* (spr. *fī-shī-ō'-gnō-my*) *so noble! Then his presence so dramatical.* — 7. *Presence* bezeichnet bei Dichtern das Aeuszere eines Menschen, sein Auftreten. Aehnlich ist das gleich folgende *station*, das bei Dichtern die (stolze) Haltung, die stattliche äuszere Erscheinung bedeutet. — 8. *Hesperian curls*: die Stelle in Shakespeare's Hamlet, die hier so köstlich parodiert wird, steht Act III, 4:

Hyperion's curls; the front of
Jove himself;

An eye, like Mars, to threaten
at command;

A station, like the herald Mer-
cury,

New-lighted on a heaven-kiss-
ing hill. —

Apollo's Locken, Jovis hohe
Stirn,

Ein Aug' wie Mars, zum Drohn
und zum Gebieten,

Des Götterherolds Stellung,
wann er eben

Sich niederschwingt auf himmel-
nahe Höhn.

(Uebers. von Schlegel.)

— 11. *Struck me: to strike* = eine plötzliche, unerwartete Empfindung hervorrufen; *something strikes me* es fällt mir etwas auf; *so to strike with fear, surprise, wonder* u. a. m.

21. *speak to, or look at him*: diese namentlich in der Umgangssprache häufige Verbindung von zwei Präpositionen mit demselben Object (welches gewöhnlich der letzteren nachfolgt) wird von einigen Grammatikern getadelt, findet sich jedoch bei den besten Schriftstellern. Vergl. p. 90, 8: *to watch over and console you.*

Enter Sir ANTHONY and ABSOLUTE.

Sir Anth. Here we are, Mrs. Malaprop; come to mitigate the frowns of unrelenting beauty, — and difficulty enough I had to bring this fellow. — I don't know what's the matter; but if I had
5 not held him by force, he'd have given me the slip.

Mrs. Mal. You have infinite trouble, Sir Anthony, in the affair. — I am ashamed for the cause! Lydia, Lydia, rise, I beseech you! — pay your respects! [Aside to her.]

Sir Anth. I hope, madam, that Miss Languish has reflected
10 on the worth of this gentleman, and the regard due to her aunt's choice, and my alliance. — Now, Jack, speak to her. [Aside to him.]

Abs. What the d—l shall I do! (Aside.) You see, sir, she won't even look at me, whilst you are here. — I knew she wouldn't! — I told you so — Let me entreat you, sir, to leave us together!
15 [ABSOLUTE seems to expostulate with his father.]

Lydia. (Aside.) I wonder I ha'n't heard my aunt exclaim yet! sure she can't have looked at him! — perhaps their regimentals are alike, and she is something blind.

Sir Anth. I say, sir, I won't stir a foot yet.

Mrs. Mal. I am sorry to say, Sir Anthony, that my affluence over my niece is very small. — Turn round, Lydia; I blush for you!
20 [Aside to her.]

Sir Anth. May I not flatter myself, that Miss Languish will assign what cause of dislike she can have to my son! — Why don't
25 you begin, Jack? Speak, you puppy — speak! [Aside to him.]

Mrs. Mal. It is impossible, Sir Anthony, she can have any. — She will not say she has. — Answer, hussy! why don't you answer?
[Aside to her.]

Sir Anth. Then, madam, I trust that a childish and hasty
30 predilection will be no bar to Jack's happiness. — Z—ds! sirrah! why don't you speak! [Aside to him.]

Lydia. (Aside.) I think my lover seems as little inclined to conversation as myself. — How strangely blind my aunt must be!

4. *bring* v. p. 69, 24. — 5. *Slip* v. p. 3, 15.

8. *pay your respects*: begrüßen v. p. 13, 8; cf. *give (present) my respects to him*, please bitte, grüßen Sie ihn von mir.

10. *worth* ist der anerkannte Wert dessen was an sich schon gut ist, *value* dagegen die meist unbestimmte Schätzung dessen was man für gut hält. — *Regard* v. p. 28, 13. u. 89, 12. *Esteem* and *respect* flow from the understanding; *regard* springs from the heart, as well as the head. *Esteem*

is produced by intrinsic worth; *respect* by extrinsic qualities; *regard* is affection blended with esteem. — 11. *My alliance* = the being allied with me by marrying my son.

15. *expostulate* v. p. 46, 17.

18. *something blind* ungewöhnliche Ausdrucksweise für *somewhat (rather) blind*.

20. *affluence* für *influence*. — 21. *Blush for you*: for bezeichnet den Grund (Person oder Sache) der die Tätigkeit bewirkt, die Gemütsstimmung veranlaszt.

Abs. Hem! hem! madam — hem! (ABSOLUTE attempts to speak, then returns to Sir ANTHONY) — Faith! sir, I am so confounded! — and — so — so — confused! I told you I should be so, sir, — I knew it. — The — the — tremor of my passion entirely takes away my presence of mind. 5

Sir Anth. But it don't take away your voice, fool, does it? — Go up, and speak to her directly!

[ABSOLUTE makes signs to Mrs. MALAPROP to leave them together.

Mrs. Mal. Sir Anthony, shall we leave them together? — Ah! you stubborn little vixen! 10

Sir Anth. Not yet, ma'am, not yet! — What the d—l are you at? unlock your jaws, sirrah, or — [Aside to her.

[ABSOLUTE draws near LYDIA.]

Abs. (Aside.) Now Heaven send she may be too sullen to look round! I must disguise my voice. 15

[Speaks in a low hoarse tone.
— Will not Miss Languish lend an ear to the mild accents of true love? — Will not —

Sir Anth. What the d—l ails the fellow? — Why don't you speak out? — do not stand croaking like a frog in a quinsy! 20

Abs. The — the — excess of my awe, and my — my — my modesty, — quite choke me!

Sir Anth. Ah! your modesty again! — I'll tell you what, Jack; if you don't speak out directly, and glibly too, I shall be in such a rage! — Mrs. Malaprop, I wish the lady would favour us with something more than a side-front. 25

[Mrs. MALAPROP seems to chide LYDIA.

Abs. So all will out, I see! [Goes up to LYDIA, speaks softly.
Be not surprised, my Lydia, suppress all surprise at present. 30

4. tremor of my passion dichterisch = das Zittern das infolge meiner leidenschaftlichen Erregung stattfindet.

12. what — are you at: at hat sowohl den Begriff des Zieles worauf eine Tätigkeit gerichtet ist, wie es den Gegenstand bezeichnet bei dem eine Person irgendwie beschäftigt oder beteiligt ist, demnach what are you at = was fällt dir ein, was machst du? cf. p. 83, 23: for what you can drive at — I cannot conceive; p. 83, 26: you have named the very thing I would be at. He was hard at it er war eifrig dahinter her; dear me, how they went at it wie sie darüber herfielen! u. a. m.

21. speak out = speak loud and distinctly; ebenso read out. Speak up sprich frei heraus, heraus mit der Sprache! — Quinsy oder squinsy, squinancy vom altfranz. esquinancie, griech. synanche häutige Bräune.

22. awe denotes a very strong sentiment of respect, mingled with some emotions of fear; it is awakened by sublime, sacred, and solemn objects, which rivet the beholder's mind and body to the spot; p. 92, 8: an awful resolution.

24. what v. p. 34, 22.

29. out heraus = offenbar, the murder is out. Cf. to be out stecken bleiben; p. 104, 3: you

Lydia. (*Aside.*) Heavens! 'tis Beverley's voice! — Sure he can't have imposed on Sir Anthony too!

[*Looks round by degrees, then starts up.*

Is this possible! my Beverley! — how can this be? — my Beverley!

5 *Abs.* (*Aside.*) Ah! 'tis all over.

Sir Anth. Beverley! — the devil — Beverley! — What can the girl mean? — This is my son Jack Absolute.

Mrs. Mal. For shame, hussy! for shame! — your head runs so on that fellow, that you have him always in your eyes! — beg
10 Captain Absolute's pardon directly.

Lydia. I see no Captain Absolute, but my loved Beverley!

Sir Anth. Z—ds! the girl's mad! — her brain's turned by reading!

Mrs. Mal. O' my conscience, I believe so! — What do you
15 mean by Beverley, hussy? — You saw Captain Absolute before to-day; there he is — your husband that shall be.

Lydia. With all my soul, ma'am — when I refuse my Beverley —

Sir Anth. O! she's as mad as Bedlam! — or has this fellow
20 been playing us a rogue's trick! — Come here, sirrah, who the d—l are you?

Abs. Faith, sir, I am not quite clear myself; but I'll endeavour to recollect.

Sir Anth. Are you my son or not? — answer for your mother,
25 you dog, if you won't for me.

Mrs. Mal. Ay, sir, who are you? O mercy! I begin to suspect! —

Abs. (*Aside.*) Ye powers of Impudence, befriend me! —

Sir Anthony, most assuredly I am your wife's son; and that I sincerely believe myself to be *yours* also, I hope my duty has always
30

are quite out Sie irren sich sehr. Zu *will out* vergl. man Sätze wie *I must after him* = I must go, hasten after him, wo nach den Modalverben das Zeitwort der Bewegung wegfällt. v. p. 7, 11.

8. *your head runs on that f.* sich lebhaft beschäftigen mit etwas. — *Head* Kopf = Gedanken; p. 45, 6: *the prejudice has always run in favour of two (eyes).* Aehnlich p. 93, 1: *this fellow runs strangely in my head. It ever runs in my mind* es will mir nicht aus dem Sinn. *Your tongue runs before your wit.*

16. *that shall be* = your future husband; *shall* zur Bezeichnung

der für die Zukunft gültigen Bestimmung, wie überhaupt in prophetischer Ausdrucksweise. v. p. 13, 9.

19. *as mad as Bedlam*: B. corrupted from Bethlehem, a famous priory in London, founded in 1246. After the dissolution by king Henry VIII it was converted into an asylum for lunatics; the present hospital receives the criminal lunatics. — *He is ripe for Bedlam, Bedlam-like, Bedlam-stuff.*

24. *answer for* v. p. 53, 11. —
25. *dog* v. p. 34, 23.

28. *ye powers* v. p. 67, 26. —

shown. — Mrs. Malaprop, I am your most respectful admirer — and shall be proud to add affectionate nephew. — I need not tell my Lydia, that she sees her faithful Beverley, who, knowing the singular generosity of her temper, assumed that name, and a station, which has proved a test of the most disinterested love, which he 5 now hopes to enjoy in a more elevated character.

Lydia. (*Sullenly.*) So! — there will be no elopement after all!

Sir Anth. Upon my soul, Jack, thou art a very impudent fellow! to do you justice, I think I never saw a piece of more consummate assurance!

10

Abs. O, you flatter me, sir, — you compliment — 'tis my *modesty* you know, sir — my *modesty* that has stood in my way.

Sir Anth. Well, I am glad you are not the dull, insensible varlet you pretended to be, however! — I'm glad you have made a fool of your father, you dog — I am — So this was your *peni-* 15
tence, your *duty*, and *obedience*! — I thought it was d—n'd sudden! — You *never heard their names before*, not you! — *What*, The LANGUISHES of Worcestershire, hey? — *if you could please me in the affair, 'twas all you desired!* — Ah! you dissembling villain! — *What!* (*pointing to LYDIA*) *she squints, don't she?* — 20
a little red-haired girl! — hey? — Why, you hypocritical young rascal! — I wonder you a'n't ashamed to hold up your head!

Abs. 'Tis with difficulty, sir — I am confused — very much confused, as you must perceive.

4. *singular* einzig in seiner Art. *Rare* is said of that of which there might be more, while *singular* is applied to that which is single, or nearly single, in its kind. The *rare* is that which is always sought for; the *singular* is not always that which one esteems. — 5. *Proved a test*: *p.* intransitiv zu nehmen, wie *turned out*, mit dem prädicativen Nominativ. Uebrigens kann man auch to *be* ergänzen. Cf. p. 87, 24: *if her love prove pure and sterling ore*; p. 93, 12: *you know who Beverley proves to be. It proves true, false; it proved otherwise.* — Zu *test* vergl. to *put (bring) one to the test, to stand the test.* — 6. *In a more elevated character* i. e. as the affianced lover. Cf. p. 24, 20.

9. *a piece of m. c. assurance* familiäre Ausdrucksweise, wie *a piece of news* eine Neuigkeit, — *wit* ein witziger Einfall, — *folly* eine grosse Dummheit, ein dum-

mer Streich, — *negligence* eine grobe Nachlässigkeit; *a pretty piece of work* eine saubere Geschichte u. a. m. *I shall give him a piece of my mind* ich werde ihm schon meine Meinung sagen.

12. *in my way* p. 5, 20: *there is an old tough aunt in the way.*

14. *varlet you pretended* statt *v. who (that) you pretended to be*. Die Auslassung des Nominativs des Relativ-Pronomens ist durchaus nicht nachzuahmen, wenn auch manchmal gute Schriftsteller sich diese Freiheit nehmen, die dem Dichter wohl gestattet ist. Sheridan lässt das Subject des Relativsatzes regelmässig weg, wenn *there is* oder *it is* vorhergeht. v. p. 7, 5. — *Made a fool of cf. to put the fool on, to fool, to make game of, to trifle with one; to play the fool* albern sein. *No fool he* er ist kein Narr, das hat er gescheit gemacht!

Mrs. Mal. O Lud! Sir Anthony! — a new light breaks in upon me! — hey! — how! what! Captain, did *you* write the letters then? — What — am I to thank *you* for the elegant compilation of ‘*an old weather-beaten she-dragon*’ — hey? — O mercy! —
5 was it *you* that reflected on my parts of speech?

Abs. Dear sir! my modesty will be overpowered at last, if you don’t assist me. — I shall certainly not be able to stand it!

Sir Anth. Come, come, Mrs. Malaprop, we must forget and forgive; — odds life! matters have taken so clever a turn all of a sudden, that I could find in my heart to be so good-humoured!
10 and so gallant! hey! Mrs. Malaprop!

Mrs. Mal. Well, Sir Anthony, since *you* desire it, we will not anticipate the past; — so mind, young people — our retrospection will be all to the future.

Sir Anth. Come, we must leave them together; Mrs. Malaprop, they long to fly into each other’s arms, I warrant! — Jack — isn’t the cheek as I said, hey? — and the eye, you rogue! — and the lip — hey? Come, Mrs. Malaprop, we’ll not disturb their tenderness — theirs is the time of life for happiness! — ‘*Youth’s the*
20 *season made for joy*’ — (*sings*) — hey! — Odds life! I’m in such spirits, — I don’t know what I could not do! — Permit me, ma’am — (*gives his hand to Mrs. MALAPROP*) (*sings*) *Tol-de-rol* — ‘gad, I should like to have a little fooling myself — *Tol-de-rol! de-rol!*

[*Exit singing and handing Mrs. MALAPROP.*

(LYDIA sits sullenly in her chair.)

Abs. So much thought bodes me no good. (*Aside.*) — So grave, Lydia!

Lydia. Sir!

Abs. So! — egad! I thought as much! — that d—n’d mono-
30 syllable has froze me! (*Aside.*) — What, Lydia, now that we are as happy in our friends’ consent, as in our mutual vows —

1. *breaks in* hereinbrechen, überraschen, durch *upon* verstärkt: hereinplatzen. Vergl. ‘ein Licht geht mir auf!’ — 3. *Compilation* für *appellation*.

7. *stand it* = withstand, resist, endure. *I won’t stand this sort of thing any longer.*

9. *matters* v. p. 30, 13. — 10. *Find in my heart* eig. über’s Herz bringen, über sich gewinnen können, öfters wie hier: ich hätte wahrlich Lust = *to be inclined, or not wholly averse to* —; cf. p. 80, 19: *I cannot find in my heart to part with it (the picture).* — 11.

Gallant hat mit dem franz. Accent auch die franz. Bedeutung höflich, artig, verliebt u. dgl. m. behalten, während es mit dem Accent auf der ersten Silbe brav, wacker, bieder bedeutet.

19. *theirs is the time* etc. = their time of life is that which is destined for happiness. — 22. *Tol-de-rol* Interjection des Trällerns, der gewöhnliche Refrain bei lustigen Liedern, unser tra-la-la!

26. *bode* = to portend good or bad.

30. *froze* statt des gew. *frozen* v. p. 30, 24.

Lydia. (*Peevishly.*) *Friends' consent indeed!*

Abs. Come, come, we must lay aside some of our romance — a little *wealth* and *comfort* may be endured after all. And for your fortune, the lawyers shall make such settlements as —

Lydia. *Lawyers!* I hate lawyers!

5

Abs. Nay; then, we will not wait for their lingering forms, but instantly procure the licence, and —

Lydia. The *licence!* — I hate licence!

Abs. O, my love! be not so unkind! — thus let me entreat —

[*Kneeling.* 10

Lydia. Pshaw! — what signifies kneeling, when you know I *must* have you?

Abs. (*Rising.*) Nay, madam, there shall be no constraint upon your inclinations, I promise you. — If I have lost your heart — I resign the rest. — (*Aside.*) 'Gad, I must try what a little *spirit* will do. 15

Lydia. (*Rising.*) Then, sir, let me tell you, the interest you had there was acquired by a mean, unmanly imposition, and deserves the punishment of fraud. — What, you have been treating *me* like a child! — humouring my romance! and laughing, I suppose, at your success! 20

1. *peevishly*: *peevish* expresses a strong degree of crossness, that is, a readiness to offend or come across the wishes of others. *Peevishness* (as well as *fretfulness*) is the consequence of a painful irritability. *Captiousness* is a readiness to be offended; *fretfulness* a complaining impatience.

3. *after all* = all things considered, finally, im Grunde genommen. — *for* v. p. 48, 18.

6. *nay, then*, nun ja! meinetwegen! *nay* (*ne-ä* = never) wird in der neuern Sprache gewöhnlich in dem Sinne einer Einwendung gegen den vorhergehenden Satz gebraucht, sei es nun das demselben etwas grözeres oder etwas geringeres gegenübergestellt wird; so p. 12, 24: *you are too inconsiderate.* — *Nay, I do but jest*; p. 52, 24: *nay, but read it, Captain.*

15. *resign* mit weichem *s* verzichten, zu unterscheiden von *resign* mit scharfem *s* wieder (unter) zeichnen. — *Spirit* v. p. 10, 6; der Singular hat häufig die Bedeutung Mut, Keckheit, Lebhaftigkeit, Feuer, wie *animation*,

vivacity. So p. 80, 14: *soul and spirit*; p. 80, 25: *there's some spirit in this!* p. 112, 10.

17. *the interest you had there* = der Anteil den Sie dort (L. zeigt auf ihr Herz) erworben hatten, besaßen, d. h. die Liebe die ich in meinem Herzen gegen sie hegte; cf. *to get an influence with one, to obtain a person's influence* sich die Gunst, Zuneigung jemandes erwerben. — 18. *Imposition*: an *impostor* is a deceiver who studiously deceives by putting on a false appearance. Men *deceive* others from a variety of motives; they always *impose* upon them for purposes of gain, or the gratification of ambition. *Fraud* involves a violation of the criminal law, *deceit*, of the moral. *Deception* is the general term, signifying simply to produce a false conviction; *delusion* is confined to errors in matters of opinion. — 20. *Humouring* i. e. accommodating one's self to the humour of a person, taking one in his humour, is mostly employed in a bad sense. Cf. p. 35, 12.

Abs. You wrong me, Lydia, you wrong me — only hear —

Lydia. So, while *I* fondly imagined we were deceiving my relations, and flattered myself that I should outwit and incense them all — behold my hopes are to be crushed at once, by my aunt's consent and approbation — and *I* am myself the only dupe at last! [Walking about in a heat.] — But here, sir, here is the picture — Beverley's picture! (*taking a miniature from her bosom*) which I have worn, night and day, in spite of threats and entreaties! — There, sir, (*flings it to him*) and be assured I throw the original from my heart as easily.

Abs. Nay, nay, ma'am, we will not differ as to that — Here, (*taking out a picture*) here is Miss Lydia Languish. — What a difference! — ay, *there* is the heavenly assenting smile that first gave soul and spirit to my hopes! — those are the lips which sealed a vow, as yet scarce dry in Cupid's calendar! — and there the half-resentful blush, that *would* have checked the ardour of my thanks — Well, all that's past! — all over indeed! — There, madam — in beauty, that copy is not equal to you, but in my mind its merit over the original, in being still the same, is such — that — I cannot find in my heart to part with it.

[Puts it up again.]

Lydia. (*Softening.*) 'Tis *your own* doing, sir — I, I, I suppose you are perfectly satisfied.

Abs. O, most certainly — sure, now, this is much better than being in love! — ha! ha! ha! — there's some spirit in *this*! — What signifies breaking some scores of solemn promises: — all that's of no consequence, you know. — To be sure people will say, that miss didn't know her own mind — but never mind that! — or, perhaps, they may be ill-natured enough to hint, that the gentleman grew tired of the lady and forsook her — but don't let that fret you.

Lydia. There's no bearing his insolence.

[Bursts into tears.]

7. *miniature* nicht mit stummem *a* zu sprechen, wie es der gemeine Mann tut.

15. *in Cupid's calendar*: Cupido hat das Gelübde gegenseitiger Liebe in seine Liste eingeschrieben. — 16. *Would* zur Bezeichnung des Wunsches = möchte, hätte gern. — 19. *I cannot find* etc. v. p. 78, 10.

22. *it is your own doing* wie *it is of your own making, it is your own fault*.

25. *spirit* v. p. 79, 15. — 28. *Mind*

wie in *he has his mind* er hat seinen Willen durchgesetzt; *she is of a great many minds* sie weisz immer nicht was sie will. Cf. p. 40, 17. 70, 16. — 28. *Never mind* v. p. 13, 27.

32. *there is no bearing* = there is no possibility of bearing, it is impossible to bear h. i. any longer: eine sehr geläufige Verbindung des Gerund mit dem verneinten *there is*, um Unmöglichkeit zu bezeichnen; p. 103, 15: *there is no being shot at without a like risk*.

Enter Mrs. MALAPROP and Sir ANTHONY.

Mrs. Mal. (*Entering.*) Come, we must interrupt your billing and cooing awhile.

Lydia. This is worse than your treachery and deceit, you base ingrate. [*Sobbing.* 5

Sir Anth. What the devil's the matter now! — Z—ds! Mrs. Malaprop, this is the *oddest billing and cooing* I ever heard! — but what the deuce is the meaning of it? — I am quite astonished!

Abs. Ask the lady, sir.

Mrs. Mal. O, mercy! — I'm quite analysed, for my part! — 10 why, Lydia, what is the reason of this?

Lydia. Ask the gentleman, ma'am.

Sir Anth. Z—ds! I shall be in a phrensy! — why, Jack, you are not come out to be any one else, are you?

Mrs. Mal. Ay, sir, there's no more trick, is there? — you 15 are not like Cerberus, *three* gentlemen at once, are you?

Abs. You'll not let me speak — I say the lady can account for this much better than I can.

Lydia. Ma'am, you once commanded me never to think of Beverley again — there is the man — I now obey you: — for, 20 from this moment, I renounce him for ever. [*Exit Lydia.*

Mrs. Mal. O mercy! and miracles! what a turn here is — why sure, captain, you haven't behaved disrespectfully to my niece.

Sir Anth. Ha! ha! ha! — ha! ha! ha! — now I see it — Ha! ha! ha! — now I see it — you have been too lively, Jack. 25

Abs. Nay, sir, upon my word —

Sir Anth. Come, no lying, Jack — I'm sure 'twas so.

Mrs. Mal. O lud! Sir Anthony! — O fie, captain!

Abs. Upon my soul, ma'am —

Sir Anth. Come, no excuses, Jack; — why, your father, 30 you rogue, was so before you: the blood of the Absolutes was always impatient. — Ha! ha! ha! poor little Lydia! — why, you've frightened her, you dog, you have.

8. *deuce* v. p. 3, 10.

10. *analysed* statt *paralysed*.

14. *you are not come out* in derselben persönlichen Construction wie sie bei *turn out, prove* v. p. 77, 5, gebräuchlich ist: es hat sich doch nicht herausgestellt dasz du —.

15. *there's no more trick* = there are no more tricks, I hope, da ist doch nicht schon wieder ein Kniff? Den Singular *trick* möchte man in einem frequentativen Sinne nehmen, etwa 'ein Poszenspiel', ähnl. unserm famil. 'ein Getue'. —

16. *Cerberus* das dreiköpfige Ungeheuer von Hund, das den Eingang in die Unterwelt (Hades) bewachte.

22. *turn* cf. *to take another turn* sich anders gestalten, eine andere Wendung nehmen; *to have a turn* eine Veränderung erleiden.

31. *the Absolutes*: der Artikel darf nicht fehlen, weil Personennamen, sobald die Mitglieder einer Familie als eine Classe von Individuen betrachtet werden, als Gattungsname anzusehen sind.

Abs. By all that's good, sir —

Sir Anth. Z—ds! say no more, I tell you — Mrs. Malaprop shall make your peace. — You must make his peace, Mrs. Malaprop: — you must tell her 'tis Jack's way — tell her 'tis all our ways — it runs in the blood of our family! — Come away, Jack — Ha! ha! ha! Mrs. Malaprop — a young villain.

[Pushes him out.]

Mrs. Mal. O! Sir Anthony! — O fie, captain!

[Exeunt severally.]

10

Scene III.

The NORTH PARADE.

Enter Sir LUCIUS O'TRIGGER.

Sir Luc. I wonder where this Captain Absolute hides himself. — Upon my conscience! these officers are always in one's way in love affairs: — I remember I might have married Lady Dorothy Carmine, if it had not been for a little rogue of a major, who ran away with her before she could get a sight of me! — And I wonder too what it is the ladies can see in them to be so fond of them — unless it be a touch of the old serpent in 'em, that makes the little creatures be caught, like vipers, with a bit of red cloth. — Ha! isn't this the captain coming? — faith it is! — There is a probability of succeeding about that fellow, that is mighty provoking! Who the devil is he talking to?

[Steps aside.]

Enter Captain ABSOLUTE.

Abs. To what fine purpose I have been plotting! a noble reward for all my schemes, upon my soul! — a little gypsy! — I did

4. *all our ways* = it is the way of all of us. *Way* = particular will or humour, conduct, manner of life; cf. *it is not much in my way, it is out of my way* es ist meine Sache nicht; *he must have it (he loves) his own way.*

13. *I wonder* v. p. 36, 13. — 17. *Get a sight of* = gain sight of; man beachte den Artikel. Cf. *to lose sight of, to keep in sight; out of sight, out of mind.* — 19. *Touch* wie das frz. *la touche*, Anstrich, Anflug, Hauch. Sinn: die Schlange, die Eva verführte, hat etwas von ihrer Natur auf die Frauen übertragen, insofern als beide sich von einem Stückchen roten Tuches (das englische Linienmilitär hat rote Uniform) fangen lassen. —

22. *Succeeding* i.e. in his addressing the ladies. — *About that f.* = in seinem Auftreten, seinem ganzen Auftreten; *about* bez. ursprünglich die ausserhalb eines Gegenstandes um denselben umhergehende Bewegung, bezieht sich daher leicht auf das, was eine Person bei sich oder an sich hat, z. B. *have you any money about you? She had not an atom of pride or formality about her.* — *Mighty provoking* v. p. 68, 13. — 23. *Who — is he talking to* v. p. 53, 14.

26. *gypsy* or *gipsy*, a word corrupted from 'Egyptian' and applied to a wandering race of people chiefly found in the eastern countries of Europe, Zigeuner, in French 'Bohémiens'. It has further become

not think her romance could have made her so d—n'd absurd either. — 'Sdeath, I never was in a worse humour in my life! — I could cut my own throat, or any other person's, with the greatest pleasure in the world!

Sir Luc. O, faith! I'm in the luck of it. — I never could have 5 found him in a sweeter temper for my purpose — to be sure I'm just come in the nick! Now to enter into conversation with him, and so quarrel genteelly.

[*Sir LUCIUS goes up to ABSOLUTE.*

— With regard to that matter, captain, I must beg leave to differ 10 in opinion with you.

Abs. Upon my word, then, you must be a very subtle disputant: — because, sir, I happened just then to be giving no opinion at all.

Sir Luc. That's no reason. — For give me leave to tell you, 15 a man may *think* an untruth as well as speak one.

Abs. Very true, sir; but if a man never utters his thoughts, I should think they might stand a chance of escaping controversy.

Sir Luc. Then, sir, you differ in opinion with me, which 20 amounts to the same thing.

Abs. Hark'ee, Sir Lucius, — if I had not before known you to be a gentleman, upon my soul, I should not have discovered it at this interview: — for what you can drive at, unless you mean to quarrel with me, I cannot conceive!

Sir Luc. I humbly thank you, sir, for the quickness of your 25 apprehension — (*Bowing*) — you have named the very thing I would be at.

a name of slight reproach to a woman, sometimes implying artifice or cunning and corresponding to the German 'Hexe' in the lighter meaning of the term. — 1. *Either* v. p. 50, 11.

5. *I'm in the luck of it* = I am come in good (due) time, in the right nick of time, just in time. *It* bezieht sich im allgemeinen auf die Angelegenheit, die der Baronet im Auge hat, ähnlich wie p. 64, 25. Dieses *it* ist nicht rein pleonastisch zu fassen, sondern dem Sprechenden schwebt irgend ein Gedanke vor, auf den er sich durch *it* bezieht. — 7. *Nick* v. p. 55, 1. — *Now to enter* elliptischer Infinitiv = now it is time to etc. Man findet häufig solche Infinitive mit *to*, welche eine Reflexion, eine Absicht des Redenden ausdrücken, wie *to be short*, *to say (speak) the*

truth, *so to speak*, *to wit*, *to be sure* u. a. m., welche dann meistens zwischen einzelne Satztheile eingeschoben werden.

12. *subtle* with *b* silent; but it is not so with *subtile* and its derivations.

18. *stand a chance* gewöhnlich = es darauf ankommen lassen, ähnlich wie *I'll take my chance* ich will es wagen; hier ist es so viel wie 'Aussicht haben, so glücklich sein' —, *to have a chance*. Man vergl. auch *there is no chance* of es ist keine Aussicht vorhanden dasz —. Cf. p. 104. 10. 111, 2.

23. *drive at* eig. losstürzen auf, herfallen über; bildlich auf e. lossteuern, hinauswollen. v. p. 75, 12.

25. *quickness of apprehension* ebenso *dulness (to be quick, dull) of apprehension*. — 26. *I would be at* wie oben *drive at*.

Abs. Very well, sir — I shall certainly not balk your inclinations: — but I should be glad you would please to explain your motives.

Sir Luc. Pray, sir, be easy — the quarrel is a very pretty
5 quarrel as it stands — we should only spoil it, by trying to explain it. — However, your memory is very short — or you could not have forgot an affront you passed on me within this week. — So, no more, but name your time and place.

Abs. Well, sir, since you are so bent on it, the sooner the
10 better; — let it be this evening — here by the Spring Gardens. — We shall scarcely be interrupted.

Sir Luc. Faith! that same interruption in affairs of this nature shows very great ill-breeding. — I don't know what's the reason, but in England, if a thing of this kind gets wind, people
15 make such a pother, that a gentleman can never fight in peace and quietness. — However, if it's the same to you, captain, I should take it as a particular kindness, if you'd let us meet in King's-Mead-Fields, as a little business will call me there about six o'clock, and I may despatch both matters at once.

Abs. 'Tis the same to me exactly. — A little after six, then,
20 we will discuss this matter more seriously.

Sir Luc. If you please, sir; there will be very pretty small-sword light, though it wo'n't do for a long shot. — So that matter's settled! and my mind's at ease. [Exit Sir Lucius.

25 *Enter FAULKLAND, meeting ABSOLUTE.*

Abs. Well met. — I was going to look for you. — O, Faulk-land! all the demons of spite and disappointment have conspired against me! I'm so vexed, that if I had not the prospect of a resource in being knocked o'the head by and by, I should scarce have
30 spirits to tell you the cause.

Faulk. What can you mean? — Has Lydia changed her mind?

1. *balk* deutsch Balken, beim Pflügen der Rain der die Furchen scheidet, daher überhaupt das Trennende, Falsche, schlecht Gemachte. So ist hier *to balk* = einen Strich durch die Rechnung machen, entgegen sein u. a. m. Famil. *he has had a sad balk* er hat einen dummen Streich gemacht, muszte mit langer Nase abziehen.

4. *be easy* v. p. 66, 13.

9. *bent on*: erpicht, versessen auf p. 106, 9: *Mr. Acres is so bent on the matter*. Ebenso *to bend one'sself* (*one's will or mind*) *to, upon s. th.* — *The sooner* v. p. 64, 15.

14. *gets wind* wie *takes wind* i. e. comes out, gets known, takes air (nicht etwa *the air*). Aehnlich ist *to have s. th. in the wind* wittern, auf der Spur sein. — 15. *Fight in peace*: v. p. 103, 29.

22. *small-sword light* etc. = there will be light enough for fighting with small swords, though it will not be sufficient for a long shot. — 23. *It won't do* v. p. 20, 22.

29. *resource* = expedient which I may resort to. — 30. *By and by* v. p. 5, 21. — *Scarce* gew. *scarcely* v. p. 63, 13.

— I should have thought her duty and inclination would now have pointed to the same object.

Abs. Ay, just as the eyes do of a person who squints: — when her love-eye was fixed on me — t'other — her eye of duty, was finely obliqued: — but when duty bid her point that the same way — 5 off t'other turned on a swivel, and secured its retreat with a frown!

Faulk. But what's the resource you —

Abs. O, to wind up the whole, a good-natured Irishman here has (*mimicking Sir Lucius*) begged leave to have the pleasure of cutting my throat — and I mean to indulge him — that's all. 10

Faulk. Prithee, be serious.

Abs. 'Tis fact, upon my soul. — Sir Lucius O'Trigger — you know him by sight — for some affront, which I am sure I never intended, has obliged me to meet him this evening at six o'clock: — 'tis on that account I wished to see you — you must go with me. 15

Faulk. Nay, there must be some mistake, sure. — Sir Lucius shall explain himself — and I dare say matters may be accommodated: — but this evening, did you say? I wish it had been any other time.

Abs. Why? there will be light enough: — there will (as Sir 20 Lucius says) 'be very pretty small-sword light, though it will not do for a long shot.' — Confound his long shots!

Faulk. But I am myself a good deal ruffled, by a difference I have had with Julia — my vile tormenting temper has made me treat her so cruelly, that I shall not be myself till we are reconciled. 25

Abs. By heavens! Faulkland, you don't deserve her.

Enter SERVANT, gives FAULKLAND a letter.

Faulk. O Jack! this is from Julia — I dread to open it — I

2. *pointed* intransitiv = would have been directed to. — *Object* = the accepting of the proposal of marriage that you have made to her.

5. *bid* hat den Accusativ mit dem Infinitiv ohne to nach sich, v. p. 15, 30. — *Point* ist hier transitiv. — 6. *On a swivel* = in a twinkling, in the twinkling of an eye, in a trice; analog unserm 'im Handumdrehen'.

8. *to wind up the whole* = in short, in a word. v. p. 83, 7. — Vergl. *to wind up an account, a business*.

11. *prithee* verkürzt aus *I pray thee!*

17. *I dare say* etwa: ich glaube, gewiss; v. p. 4, 16. — *Matters* v. p. 30, 13.

23. *ruffled* eig. in Falten gelegt, krausgemacht, zerknittert, daher bildlich: verwirrt, aus der Fassung gebracht, verstört. — *Difference* bezeichnet die gelindeste Art von Zwistigkeiten, vielleicht eine bloße Meinungsverschiedenheit. F. sollte lieber *dispute* oder *quarrel* sagen. — 24. *Made* v. p. 15, 30.

28. *dread*: not only the evil which is nigh, but that which is exceeding great, produces *dread*; what is probable, may be *feared*; what is possible, may be *apprehended*. *Fear* ist der allgemeine Begriff, *dread* im besonderen Furcht vor groszem Unglück, häufig auch mit dem Nebenbegriff dasz man durch eigene Schuld das Unglück herbeigeführt hat.

fear it may be to take a last leave — perhaps to bid me return her letters — and restore — O! how I suffer for my folly?

Abs. Here — let me see.

[*Takes the letter and opens it.*

5 *Ay*, a final sentence, indeed! — 'tis all over with you, faith!

Faulk. Nay, Jack — don't keep me in suspense.

Abs. Hear then. — 'As I am convinced that my dear Faulkland's own reflections have already upbraided him for his last unkindness to me, I will not add a word on the subject. — I wish
10 to speak with you as soon as possible. — Yours ever and truly,
JULIA.' — There's stubbornness and resentment four you!

[*Gives him the letter.*

Why, man, you don't seem one whit the happier at this.

Faulk. O, yes, I am — but — but —

15 *Abs.* Confound your *buts*! — You never hear anything that would make another man bless himself, but you immediately d—n it with a *but*.

Faulk. Now, Jack, as you are my friend, own honestly — don't you think there is something forward — something indelicate
20 in this haste to forgive? — Women should never sue for reconciliation: — that should always come from us. — They should retain their coldness till *woo'd* to kindness — and their *pardon*, like their *love*, should 'not unsought be won'.

Abs. I have not patience to listen to you: — thou'rt incorri-
25 gible! — so say no more on the subject. — I must go to settle a few matters — let me see you before six — remember — at my lodgings. — A poor industrious devil like me, who have toiled,

5. a final sentence i. e. a sentence which will once for all decide on my fate; a mortal sentence, so to speak.

6. *suspense*: we are in *suspense* for the want of certainty, and in *doubt* for the want of evidence.

8. *upbraided* v. p. 91, 12. — 11. *There's — for you* v. p. 15, 10. — 13. *One whit*, stärker als das gew. *a whit* ein Pünktchen (cf. frz. *ne — point*), ist wie die übrigen zur Verstärkung der Verneinung beigegebenen Substantive *a jot, bit, rush*, als Accusativ des Maszes anzusehen. Ursprünglich bedeutet *not*, ags. *nāviht*, gleich unserm nicht, schon so viel wie nicht etwas, *nought*. — *The happier* v. p. 64, 15.

15. *buts*: die pluralisierte Conjunction *but*, ähnlich wie p. 31, 11

die Interjection *damn* im Plural gebraucht war: *damns have had their day*. Zu dem folgenden *but* v. p. 23, 23.

18. *as you are m. f.* = as sure as (since) you are my friend. Eigentlich ist der zweite Teil der Vergleichung (der Hauptsatz) aus dem Zusammenhange zu ergänzen. 19. *Forward*: der Begriff 'fertig, eifrig' geht leicht über in 'vorschnell, voreilig'. — 22. *Till woo'd* = till they are wooed v. p. 5, 22. Die Verkürzung und Zusammenziehung des Nebensatzes mit dem Hauptsatze ist eine im Englischen sehr verbreitete und mit groszer Freiheit verwendete Erscheinung.

24. *thou art incorrigible*: *thou* hier als Zeichen des Unwillens oder der Geringschätzung v. p. 45, 16. — 27. *Toiled*: *work* is the

and drudged, and plotted to gain my ends, and am at last disappointed by other people's folly — may in pity be allowed to swear and grumble a little; — but a captious sceptic in love, a slave to fretfulness and whim — who has no difficulties but of his own creating — is a subject more fit for ridicule than compassion! 5

[*Exit Absolute.*

Faulk. I feel his reproaches: — yet I would not change this too exquisite nicety, for the gross content with which *he* tramples on the thorns of love. — His engaging me in this duel has started an idea in my head, which I will instantly pursue. — I'll use it as 10 the touchstone of Julia's sincerity and disinterestedness — if her love prove pure and sterling ore, my name will rest on it with honour! — and once I've stamped it there, I lay aside my doubts for ever: — but if the dross of selfishness, the alloy of pride predominate — 'twill be best to leave her as a toy for some less cautious 15 fool to sigh for.

[*Exit Faulkland.*

general term, as including that which calls for the exertion of our strength; *labour* is hard work; *toil* expresses a still higher degree of painful exertion; *drudgery* implies a mean and degrading work. A man wishes to complete his *work*; he is desirous of resting from his *labour*; he seeks for a respite from his *toil*; he submits to *drudgery*. — 1. *Gain my ends* = attain my aim; cf. *to the end that*; *to no end* vergebens. — 3. *Sceptic* wie *scepticism*, *to scepticize* haben abweichend von der allgemeinen Regel *sc* = *sk*, da sie unmittelbar aus dem Griechischen entnommen sind.

8. *nicety* cf. p. 40, 10; from the Latin *nescius* = ignorant, foolish, simple. The term was soon applied to foolish particularity, over-regard to trifling matters, attention to minutiae. A remembrance of the original meaning is preserved in the proverb '*More nice than wise*'. — Cf. *to stand upon niceties* ein Kleinigkeitskrämer sein; *he is so very nice in his eating*. *Niceties of words*; — of honour Spitzfindigkeiten im Punk-

te der Ehre. — *Gross content*: *grossness* of habit is opposed to delicacy: *coarseness* to softness and refinement. — 12. *Prove v. p. 77, 5*. Der *Conjunctiv* steht infolge der Ungewissheit, in welcher die Verwirklichung oder Nichtverwirklichung der Bedingung gelassen ist; cf. p. 23, 19. — *Rest on it*: Bild von dem Gepräge auf der Münze, wie die folgenden *stamped*, *dross*, *alloy*. — 13. *And once I've stamped*: genau genommen = once *that* I've stamped, eine ähnliche Auslassung der *Conjunction*, wie sie sich häufig nach *now* findet. Doch zieht der heutige Sprachgebrauch *if* (*when*) *once* entschieden vor. — 14. *Alloy* eig. *alloy* (vom frz. *aloi*, *aloyer*), welches auch gebräuchlicher ist in dem Sinne von Beimischung eines schlechteren Metalles zu einem edleren, Legierung (lat. *ad legem*). *Alloy* dagegen kommt vom lat. *levis*, *alleviare*, frz. *alléger*, womit das deutsche *legen*, ags. *alecgan* = to lay down, suppress, tranquillize zusammentrifft, und bedeutet Schwächung, Minderung, Kühlung. So *the tempest allays* der Sturm legt sich.

ACT V. Scene I.

JULIA'S *Dressing-Room.*JULIA *sola.*

— How this message has alarmed me! what dreadful accident
 5 can he mean? why such charge to be alone? — O Faulkland! —
 how many unhappy moments — how many tears have you cost me!

Enter FAULKLAND.

Julia. What means this? — why this caution, Faulkland?

Faulk. Alas! Julia, I am come to take a long farewell.

10 *Julia.* Heavens! what do you mean?

Faulk. You see before you a wretch, whose life is forfeited.
 — Nay, start not! — the infirmity of my temper has drawn all
 this misery on me. — I left you fretful and passionate — an unto-
 15 ward accident drew me into a quarrel — the event is, that I must
 fly this kingdom instantly. — O Julia, had I been so fortunate as
 to have called you mine entirely, before this mischance had fallen
 on me, I should not so deeply dread my banishment!

Julia. My soul is oppressed with sorrow at the nature of your
 misfortune: had these adverse circumstances arisen from a less
 20 fatal cause, I should have felt strong comfort in the thought that
 I could now chase from your bosom every doubt of the warm sin-
 cerity of my love. — My heart has long known no other guardian
 — I now intrust my person to your honour — we will fly together.
 — When safe from pursuit, my father's will may be fulfilled — and

5. *charge* Last, Qual; *you will have him on your charge* er wird Ihnen zur Last fallen.

8. *what means this* v. p. 56, 26. — *Caution:* Faulkland sieht sich beim Hereintreten ängstlich um, ob ihn auch sonst jemand bemerkte.

13. *untoward* circumstances, which are independent of human control, are apt to defeat one. — 15. *Fly this kingdom:* genauer *fly from* oder *out of this k.*, oder *flee (from) this kingdom.* Die Vertauschung dieser Verben im Präsens, die sich durch die lautliche und begriffliche Verwandtschaft beider Wörter (wie im Deutschen) leicht erklärt, findet sich schon im Ags., noch mehr im Altenglischen; man ist indes neuerdings in der Sonderung der beiden Verben ge-

nauer, namentlich vermeidet man das part. past *flown* für *fled* zu gebrauchen. Man conjugiert demnach jetzt:

flee (oder *fly*) *fled fled* fliehen und *fly flew flown* fliegen.

(Der Schüler merke sich ferner, dasz das part. present von *flee* nicht *fleeing*, sondern *flying* heiszt, sodann hüte er sich das part. past von *flow* fliesen = *flown* (statt *flowed*) zu bilden, was in der Form *overflown* öfters, wenn auch fälschlich, vorkommt.) Aus der eben erwähnten Vermengung von *flee* und *fly* erklärt sich auch, dasz *fly* hier als transitives Verb gebraucht ist. — 16. *Mischance:* a *mischance* or *mishap* is slight or trivial; a *misfortune* grievous or heavy; a *calamity* dreadful.

24. *When safe* v. p. 86, 22. —

I receive a legal claim to be the partner of your sorrows, and tenderest comforter. Then on the bosom of your wedded Julia, you may lull your keen regret to slumbering; while virtuous love, with a cherub's hand, shall smooth the brow of upbraiding thought, and pluck the thorn from compunction. 5

Faulk. O Julia! I am bankrupt in gratitude! but the time is so pressing, it calls on you for so hasty a resolution. — Would you not wish some hours to weigh the advantages you forego, and what little compensation poor Faulkland can make you beside his solitary love? 10

Julia. I ask not a moment. — No, Faulkland, I have loved you for yourself: and if I now, more than ever, prize the solemn engagement which so long has pledged us to each other, it is because it leaves no room for hard aspersions on my fame, and puts the seal of duty to an act of love. — But let us not linger. — Perhaps 15 this delay —

Faulk. 'Twill be better I should not venture out again till dark. — Yet am I grieved to think what numberless distresses will press heavy on your gentle disposition!

Julia. Perhaps your fortune may be forfeited by this unhappy 20 act. — I know not whether 'tis so — but sure that alone can never make us unhappy. — The little I have will be sufficient to support us; and exile never should be splendid.

Faulk. Ay, but in such an abject state of life my wounded

1. *tenderest*: *tender* gehört eigentlich zu den Adjectiven die nach französischer Weise gesteigert werden; indes erlauben sich manche Schriftsteller Abweichungen von der Regel, sobald durch die Anhängung von *er*, *est* kein Uebelklang entsteht. — 3. *Keen* v. p. 67, 14. — 4. *Brow* Augenbrauen, Runzeln: der Gedanke an den Mord, den du dir vorzuwerfen hast, macht deine Stirn runzeln. Cf. *to bend (knit) the brow*, *to clear up the brow*. — 5. *Compunction*, from the latin *pungo* = to prick, is rather an occasional, but sharp sorrow, provoked by a single offence, or a moment's reflection. *Contrition* is a continued and severe sorrow, appropriate to one who has been in a continued state of peculiar sinfulness. *Remorse* may be temporary, but it is a still sharper pain awakened by some particular offence of peculiar magnitude and atrocity. (Compare

f. i. the brethren of Joseph, the prodigal son, David and Uriah.)

6. *bankrupt* in gr. v. p. 34, 1. — 7. *Calls for* v. p. 10, 7. — 9. *Poor Faulkland* v. p. 4, 8.

12. *prize* schätzen = wertschätzen, preisen; *to esteem* bezieht sich auf den moralischen Wert eines Menschen, *to value* heisst überhaupt einem Gegenstande einen beliebigen Wert beilegen. Cf. p. 74, 10. — 14. *Aspersions*: to cast an aspersion upon o. = to calumniate, slander, defame one.

17. *I should not v.* p. 47, 14. Das Future des Hauptsatzes *it will be better* steht hier auf gleicher Stufe mit dem Present; *venture out* = venture to go out. — 19. *Disposition* v. p. 23, 16.

20. *unhappy act* v. p. 64, 8. Julia fürchtet, dasz das Vermögen des flüchtigen Duellanten von Seiten des Staates eingezogen wird.

24. *abject* denotes the lowest depression in a person's outward

pride perhaps may increase the natural fretfulness of my temper, till I become a rude, morose companion, beyond your patience to endure. Perhaps the recollection of a deed my conscience cannot justify may haunt me in such gloomy and unsocial fits, that I shall
5 hate the tenderness that would relieve me, break from your arms, and quarrel with your fondness!

Julia. If your thoughts should assume so unhappy a bent, you will the more want some mild and affectionate spirit to watch over and console you: — one who, by bearing *your* infirmities with
10 gentleness and resignation, may teach you *so* to bear the evils of your fortune.

Faulk. Julia, I have proved you to the quick! and with this useless device I throw away all my doubts. How shall I plead to be forgiven this last unworthy effect of my restless, unsatisfied dis-
15 position?

Julia. Has no such disaster happened as you related?

Faulk. I am ashamed to own that it was pretended; yet in pity, Julia, do not kill me with resenting a fault which never can be repeated: but sealing, this once, my pardon, let me to-morrow,
20 in the face of Heaven, receive my future guide and monitress, and expiate my past folly by years of tender adoration.

Julia. Hold, Faulkland! — that you are free from a crime, which I before feared to name, Heaven knows how sincerely I re-

condition or position, as abject poverty; cf. *low, mean.* — 2. *Beyond your patience* etc. = whom your patience may not be great enough to endure; v. p. 62, 12. — 4. *Haunt* is always used in a bad sense, for those who *haunt* (French *hanter*) any place go to it in privacy for some bad purpose. It is, therefore, commonly said of ghosts who come to visit one (heimsuchen).

8. *to watch over*: über die Auslassung des Objects v. p. 73, 21. — 10. *So* = in the same manner i. e. with gentleness and resignation.

12. *quick* urspr. das Leben, lebende Wesen, lebendig, daher *to the quick* bis ins innerste, tiefste. *So to cut to the quick* (eigentlich und bildlich), *to touch o. to the quick*; *to sting o. to the quick* j. auf das empfindlichste kränken, beleidigen. — 13. *Device* v. p. 52, 1. — *To be forgiven* etc. im Deutschen durch einen activen Satz wiederzugeben. Es ist eine natürliche

Folge der Umwandlung des activen Zeitworts *forgive* (das den doppelten Accusativ der Person und der Sache regiert) in ein passives, dasz der Accusativ der Person Subjects-nominativ wird, während der Accusativ der Sache zur Bezeichnung des Gegenstandes, auf den das Prädicat sich mitbezieht, den es als seine Ergänzung erfordert, stehen bleibt. Es ist dies eine dem Englischen sehr geläufige Construction, z. B. *he was forbidden the court; he was refused the protection of the laws; have you been taught geography? if I may be allowed the word; they were offered their lives* u. a. m.

17. *pretended* is always taken in a bad sense; *to feign* either in a bad or an indifferent sense. — 19. *This once* dies eine Mal noch. Cf. *for once* diesmal; *once for all* ein für alle Mal; *at once* (*all at o.*) auf einmal, sogleich, zugleich; *once more* (*again*) noch einmal. *Once upon a time* — es war einmal —.

joyce! — These are tears of thankfulness for that! But that your cruel doubts should have urged you to an imposition that has wrung my heart, gives me now a pang, more keen than I can express!

Faulk. By heavens! Julia —

Julia. Yet hear me. — My father loved you, Faulkland; and 5 you preserved the life that tender parent gave me; in his presence I pledged my hand — joyfully pledged it — where before I had given my heart. When, soon after, I lost that parent, it seemed to me that Providence had, in Faulkland, shown me whither to transfer, without a pause, my grateful duty, as well as my affection: 10 hence I have been content to bear from you what pride and delicacy would have forbid me from another. — I will not upbraid you, by repeating how you have trifled with my sincerity. —

Faulk. I confess it all! yet hear —

Julia. After such a year of trial, I might have flattered myself 15 that I should not have been insulted with a new probation of my sincerity, as cruel as unnecessary! I now see it is not in your nature to be content, or confident in love. With this conviction — I never will be yours. While I had hopes that my persevering attention, and unreproaching kindness, might in time reform your 20 temper, I should have been happy to have gained a dearer influence over you; but I will not furnish you with a licensed power to keep alive an incorrigible fault, at the expense of one who never would contend with you.

Faulk. Nay, but, Julia, by my soul and honour, if after this — 25

Julia. But one word more. — As my faith has once been given to you, I never will barter it with another. — I shall pray for your happiness with the truest sincerity; and the dearest blessing

2. *should have* u. v. p. 47, 14. — *Imposition* v. p. 79, 18. — 3. *Pang* is a sharp pain; *agony* is a severe and permanent pain; *anguish* is an overwhelming pain. *Pang* and *anguish* mostly respect that which is mental; *pain* and *agony* are indiscriminately applied to what is physical and mental.

9. *Providence* v. p. 70, 20. — *Whither to transfer*: eine dem Englischen geläufige Verkürzung fragender und relativer Nebensätze durch den Infinitiv mit *to*. Man ergänze zur Erklärung ein Modalverb, hier etwa *whither I was to transfer* = wh. I should or might transfer. — 12. *Upbraid*: *reproaching* and *upbraiding* denote the expression of personal feel-

ings, and may be just or unjust; but *reproving* is presumed to be divested of all personal feelings. *Reproaches* are frequently dictated by resentment or self-interest, *upbraidings* by contempt or wounded feelings.

20. *in time* v. p. 36, 3. — 21. *A dearer influence*: dearer = by having become your wife. Sinn: so lange ich Beszerung hoffen konnte, wäre ich glücklich gewesen, einen durch ein teures Band (die Heirat) erworbenen Einfluss zu gewinnen und als Frau mit erhöhter Liebe an der Beszerung weiter zu arbeiten.

27. *barter* eig. Tauschhandel treiben, bildlich tauschen in schlechtem Sinne = schachern, verscha-

I can ask of Heaven to send you will be to charm you from that unhappy temper, which alone has prevented the performance of our solemn engagement. — All I request of *you* is, that you will yourself reflect upon this infirmity, and when you number up the
 5 many true delights it has deprived you of — let it not be your *least* regret, that it lost you the love of one — who would have followed you in beggary through the world! [Exit.]

Faulk. She's gone! — for ever! — There was an awful resolution in her manner, that riveted me to my place. — O fool!
 10 — dolt! — barbarian! — Curst as I am, with more imperfections than my fellow-wretches, kind Fortune sent a heaven-gifted cherub to my aid, and, like a ruffian, I have driven her from my side! — I must now haste to my appointment. — Well, my mind is tuned for such a scene. — I shall wish only to become a principal in it,
 15 and reverse the tale my cursed folly put me upon forging here. O — Love! — tormentor! — fiend! — whose influence, like the moon's, acting on men of dull souls, makes idiots of them, but meeting subtler spirits, betrays their course, and urges sensibility to madness! [Exit.]

20

Enter MAID and LYDIA.

Maid. My mistress, ma'am, I know, was here just now — perhaps she is only in the next room. [Exit Maid.]

chern.— 1. *Charm you from:* Gottes Segen, um den sie bittet, ist gewissermaßen die Zauberformel, welche F.'s unglückliches Temperament bannen, ihn von demselben lösen, befreien soll. — 6. *Lost you the love* = made you lose the love; in diesem factitiven Sinne ist *to lose* fast nur bei Dichtern gebräuchlich, bei denen der Uebergang vom transitiven zum intransitiven Verb und umgekehrt häufig vorkommt.

8. *awful* v. p. 75, 22. — 10. *Dolt:* compare the German Tölpel, Dolt-patsch, a foolish, clumsy, awkward person. — *Curst as I am* v. p. 46, 25. Man kann übrigens den Nebensatz *as I am* einfach als eine Verstärkung der durch das vorhergehende Prädicatsnomen bezeichneten Eigenschaft auffassen, also: verflucht, wie ich nun einmal bin, der ich bin. In solchen Fällen, wo meistens ein Vorwurf ausgedrückt werden soll, wechselt *as*

mit *that:* *cursed that I am.* Vergl. franz. fou que je suis; enfant que vous êtes. — 11. *Fellow-wretches:* *fellow*, sowohl von Personen wie von Sachen gebräuchlich, bezeichnet in Zusammensetzungen eine Gemeinschaft, wie *a fellow-passenger, fellow-citizens, a fellow-countryman;* cf. *these boots are not fellows.* — *Heaven-gifted* = a gift of heaven, sent or given by heaven. v. p. 37, 19; *gifted* kommt sonst nur in der Bedeutung 'begabt' vor. — 14. *Principal* im Gegensatz zum *second* bei einem Duell; *to be a principal in an affair* eine Hauptrolle spielen. — 15. *Put me upon* eig. brachte mich auf den Gedanken, so viel wie antreiben, bewegen. — 16. *Fiend* der böse Feind, Teufel, Furie, unversöhnlicher Feind; nicht zu verwechseln mit *foe, enemy* or *adversary.* — 18. *Subtler* v. p. 83, 12. — *Betrays:* verraten = verführen d. h. irre führen, auf den falschen Weg leiten.

Lydia. Heigh-ho! — Though he has used me so, this fellow runs strangely in my head. I believe one lecture from my grave cousin will make me recall him.

Enter JULIA.

Lydia. O, Julia, I am come to you with such an appetite for consolation. — Lud! child, what's the matter with you? — You have been crying! I'll be hanged, if that Faulkland has not been tormenting you!

Julia. You mistake the cause of my uneasiness! — Something has flurried me a little. — Nothing that you can guess at. — (*Aside.*) I would not accuse Faulkland to a sister! 10

Lydia. Ah, whatever vexations you may have, I can assure you mine surpass them. — You know who Beverley proves to be?

Julia. I will now own to you, Lydia, that Mr. Faulkland had before informed me of the whole affair. Had young Absolute been the person you took him for, I should not have accepted your confidence on the subject, without a serious endeavour to counteract your caprice. 15

Lydia. So, then, I see I have been deceived by every one! — but I don't care — I'll never have him.

Julia. Nay, Lydia — 20

Lydia. Why, is it not provoking? when I thought we were coming to the prettiest distress imaginable, to find myself made a mere Smithfield bargain of at last. — There, had I projected one

1. *used* v. p. 63, 6. — 2. *Runs* v. p. 76, 8.

6. *Lud* v. p. 3, 6. — 7. *Hanged* v. p. 54, 6.

8. *uneasiness* eine leichte Beschwerde, ein geringer Schmerz. — 9. *Flurried* nicht sehr gebräuchlich, vom Subst. *flurry* (contr. aus *fluttery*) heftiger, schnell vorübergehender Windstos, bildlich eine plötzliche, eben so schnell wieder verschwindende Aufregung, Unruhe; v. p. 29, 12. — 10. *Accuse F. to:* to zur Bezeichnung der an eine Person gerichteten Meinungs- oder Gefühls-Aeuszerung, wie p. 95, 5: *there would he kneel to me. He complained to me; the gentleman bowed to him.* v. p. 60, 14.

12. *proves* v. p. 77, 5.

14. *Young Absolute* ohne Artikel, v. p. 57, 4.

19. *I don't care* findet sich oft mit Verstärkungen *a fig, a pin, a rush, a straw, a twopence, a button, a fiddlestick*—for it. Cf. *never mind* p. 13, 27.

22. *to find myself:* man kann den

Infinitiv mit dem vorhergehenden *provoking* verbinden, so dass er den Grund zu der ärgerlichen Gemütsstimmung angiebt, v. p. 4, 2, oder ihn elliptisch als affectvollen Ausruf auffassen, dem aber derselbe Gedanke zu Grunde liegt. — 23. *Smithfield bargain:* Smithfield, the old cattle market of London, is now waiting its appropriation to a place of public recreation; in old times it was celebrated for its tournaments. *A S. bargain* = ein Schacher, gew. ein betrügerischer Handel, bei dem die Waare um jeden Preis losgeschlagen wird; hier: wie ein Stück Vieh verhandelt werden. Dieselbe schlechte Bedeutung hat auch *a S. match* eine Geldheirat. — *Bargain* ist der kaufmännische Handel, das Geschäft im einzelnen (cf. *business*), meistens mit der Nebenbedeutung Gewinn, Profit. Cf. (*it is*) *a bargain* topp! *you must make the best of a bad bargain; into the bargain* obendrein. — *There, had I projected* — *da* hatte ich mir nun

of the most sentimental elopements! — so becoming a disguise! — so amiable a ladder of ropes! — Conscious moon — four horses — Scotch parson — with such surprise to Mrs. Malaprop — and such paragraphs in the news-papers! — O, I shall die with disappointment!

Julia. I don't wonder at it!

Lydia. Now — sad reverse! — what have I to expect, but, after a deal of flimsy preparation with a bishop's licence, and my aunt's blessing, to go simpering up to the altar; or perhaps be cried
10 three times in a country-church, and have an unmannerly fat clerk ask the consent of every butcher in the parish to join John Absolute and Lydia Languish, spinster! O, that I should live to hear myself called Spinster!

Juliat. Melancholy, indeed!

... . ausgedacht! Nach dem schwerbetonten *there* entsteht eine Pause, daher das Comma; die Inversion erklärt sich theils durch die vorangehende adverbiale Partikel, theils durch den Ausrufssatz. — 2. *Conscious* bewusst = mitwizend, einverstanden: we are *conscious* of that in which we have ourselves been concerned. We are *aware* of a thing when we calculate upon it; we are *apprized* of that of which we have had an intimation. — 3. *Scotch parson*: das schottische Gesetz gestattet eine Trauung sehr leicht; es genügt u. a. die bloße Erklärung der Brautleute vor dem Geistlichen, dasz sie sich heiraten wollen, oder die Anwesenheit eines Zeugen bei der Trauung selbst. (Der Schmied von Gretna-Green.) — *Parson* ist eigentlich der höchste Grad in der niederen Geistlichkeit: *parson*, *curate*, *vicar*. *Parsons* sind diejenigen, welche die Pfründe (*living*) besitzen (*hold*), sie aber sehr oft durch *curates* oder *vicars* verwalten laszen, während sie selbst ihre guten Einkünfte anderswo verzehren. Es konnte somit leicht das Wort *parson*, wie unser Pfaffe, ein Spotname werden, so dasz es in der Sprache der beszeren Gesellschaft durch *clergyman* vollständig verdrängt ist. — 4. *Paragraph* Abschnitt, Absatz, hier = Zeitungsartikel.

8. *flimsy* is that which has nothing solid in it, like a thin film or skin, superficial, hollow. — *Bishop's licence* i. e. to dispense with banns; eine solche Erlaubnis musz vom Bischof eingeholt werden. — 9. *To be cried* vulg. für *to proclaim* or *bid the banns*. — 10. *Have . . . ask* v. p. 15, 30; *have* hat in dieser Construction (Accusativ der Person mit dem Infinitiv ohne *to*) die Bedeutung 'erfahren', erleben ('müszen'), in welcher es den Verben gleichgestellt ist, die eine geistige oder sinnliche Wahrnehmung bezeichnen, wie *see*, *hear*, *feel*, *observe* usw. — *Clerk* (*e* = ital. *a.*) von lat. *clericus*, etwa unser Küster oder Cantor. Eigentlich ist *clerk* der Assistent des Geistlichen (aber meistens ein Laie), der bei der Liturgie die Responzen der Gemeinde liest, teilweise auch vorsingt. Er sitzt unmittelbar unter der Kanzel. In den meisten Kirchspielen wird dieser *Parish-Clerk* von der Gemeinde gewählt, um die Geschäfte der Kirchensteuer und der öconomischen Gemeindeverwaltung zu besorgen. — 12. *Spinster* in gerichtlichem Styl 'das ledige Frauenzimmer, Jungfer', sonst gew. *alte Jungfer*. (Ursprünglich = Spinnerin; es ist das einzige Substantiv, welches die angelsächsische weibliche Endung — *ster* als solche bewahrt hat.)

Lydia. How mortifying, to remember the dear delicious shifts I used to be put to, to gain half a minute's conversation with this fellow! — How often have I stole forth, in the coldest night in January, and found him in the garden, stuck like a dripping statue! — There would he kneel to me in the snow, and sneeze and cough ⁵ so pathetically! he shivering with cold and I with apprehension! and while the freezing blast numbed our joints, how warmly would he press me to pity his flame, and glow with mutual ardour! — Ah, Julia, that was something like being in love.

Julia. If I were in spirits, Lydia, I should chide you only by ¹⁰ laughing heartily at you; but it suits more the situation of my mind, at present, earnestly to entreat you not to let a man, who loves you with sincerity, suffer that unhappiness from your caprice, which I know too well caprice can inflict.

Lydia. O lud! what has brought my aunt here? 15

Enter Mrs. MALAPROP, FAG and DAVID.

Mrs. Mal. So! so! here's fine work! here's fine suicide, paracide, and simulation going on in the fields! and Sir Anthony not to be found to prevent the antistrophe!

Lydia. For Heaven's sake, madam, what's the meaning of ²⁰ this?

Mrs. Mal. That gentleman can tell you — 'twas he enveloped the affair to me.

1. *shift* (vgl. deutsch 'schieben') hat namentlich im Plural die Bedeutung Kunstgriffe, Ausflüchte, Kniffe u. dgl. m., Auskunftsmittel, deren man sich in der Not bedient. p. 69, 1: *where I could make a shift to do without it; I was put to my last shifts* ich wuzzte mir kaum noch zu helfen; *I made shift to go there* mit genauer Not; *I can make shift without it* ich kann es schon entbehren, ohne es fertig werden. — 2. *Used* ist hier gebraucht wie das passive *to be used* = wont, accustomed v. p. 49, 21. — 3. *Stole* für *stolen* v. p. 30, 24, — 4. *A dripping statue*: eine tropfende Bildsäule, vielleicht weil die Kälte sich feucht an derselben niederschlägt. Man musz den hyperbolischen Vergleich der in ihrer Romantik phantasierenden Lydia zu gute halten. — 5. *Kneel to me* v. p. 60, 14. — 7. *Blast* v. p. 12, 16. — *Would* iterativ wie p. 31, 3. — 8. *And glow with m. a.* = and return his love, eine epexegetische

Erklärung oder Erweiterung des vorhergehenden *pity his flame*.

10. *spirits* v. p. 10, 6.

17. *fine work*: schöne Geschichten! a pretty piece of work; fine doings these! cf. p. 108, 5: *here's a pretty fellow!* — *Paracide* falsch statt *parricide*. — 18. *Simulation* Heuchelei, ein gesuchter Ausdruck; vielleicht meint sie *stimulation* im Sinne von Aufhetzerei. — 19. *Antistrophe* a grammatical term, meaning the change of two words dependent from one another: for *catastrophe*.

22. *he enveloped*: wegen des zu ergänzenden *who* oder *that* v. p. 77, 14. — *Enveloped für developed*, das auch nicht ganz richtig ist: a hidden transaction is *unfolded* by being related circumstantially; a mysterious transaction is *unravellled*, if any circumstance is accounted for; the plot of a play or novel, or the talent of a person is *developed*. (Gegensätze: *folded, tangled, enveloped*.)

Lydia. Do, sir, will you, inform us? (To Fag.)

Fag. Ma'am, I should hold myself very deficient in every requisite that forms the man of breeding, if I delayed a moment to give all the information in my power to a lady so deeply interested
5 in the affair as you are.

Lydia. But quick! quick, sir!

Fag. True, ma'am, 'as you say, one should be quick in divulging matters of this nature; for should we be tedious, perhaps while we are flourishing on the subject, two or three lives may
10 be lost!

Lydia. O patience! — Do, ma'am, for Heaven's sake! tell us what is the matter?

Mrs. Mal. Why! murder's the matter! slaughter's the matter! killing's the matter! — but he can tell you the perpendiculars.

15 *Lydia.* Then, prithee, sir, be brief.

Fag. Why then, ma'am, as to murder — I cannot take upon me to say — and as to slaughter, or manslaughter, that will be as the jury finds it.

Lydia. But who, sir — who are engaged in this?

20 *Fag.* Faith, ma'am, one is a young gentleman whom I should be very sorry anything was to happen to — a very pretty-behaved

1. *do v.* p. 4, 17.

7. *divulging*: we *divulge* things mostly not to be known, as the secrets or crimes of others. *Fag* in seiner Sucht ein *gentleman* zu sein, gebraucht es statt *disclose* oder *reveal*: we *reveal* (*disclose*) the secret or the mystery of a transaction. — 8 *Tedious*: he who is t., is slow to the annoyance of others. — 9. *Flourishing*: eigentlich blühen, bildlich 'sich blumenreich ausdrücken', woraus leicht die Bedeutung 'sich weitläufig, in vielen Redensarten über etwas ergehen' entsteht. Cf. *to make roundabouts*.

13. *murder*: to *kill* is the general and indefinite term, signifying simply to take away life; to *murder* is to kill with open violence and injustice; to *assassinate* is to *murder* by surprise or by lying in wait; to *slay* is to kill in battle. To *kill* is applicable to men, animals, and also vegetables; to *murder* and *assassinate* to men only; to *slay* mostly to men, but sometimes to animals; to *slaughter* only to animals in the proper sense, but

it may be applied to men in the improper sense, when they are killed like brutes, either as to the numbers or to the manner of killing them. — 14. *Perpendiculars* statt *particulars*.

15. *prithee* v. p. 85, 11.

16. *take upon me* auf mich nehmen, übernehmen, gewöhnlich mit der Nebenbedeutung 'sich anmaßen'. — 17. *Manlaughter* der Todtschlag, d. h. der unvorsätzliche, im Gegensatz zu *murder*. — 18. *Finds*: der technische Ausdruck für das Urteilsprechen (*verdict*) der Geschworenen.

19. *who are engaged*: man hat die Verbindung des Prädicats im Plural mit dem pron. interrog. *who* getadelt, doch ist sie logisch richtig und findet sich bei den besten Schriftstellern.

21. *pretty-behaved* i. e. a gentleman who behaves prettily or well, eig. behaving prettily. In derartigen Zusammensetzungen, die im Englischen häufig sind, hat das Adjectiv den Character eines Adverbs, während das part. past nicht passive, sondern active Be-

gentleman! — We have lived much together, and always on terms.

Lydia. But who is this? who! who! who!

Fag. My master, ma'am — my master — I speak of my master.

5

Lydia. Heavens! What, Captain Absolute!

Mrs. Mal. O, to be sure, you are frightened now!

Julia. But who are with him, sir?

Fag. As to the rest, ma'am, this gentleman can inform you better than I.

10

Julia. Do speak, friend.

(To David.)

David. Look'ee, my lady — by the mass! there's mischief going on. Folks don't use to meet for amusement with fire-arms, fire-locks, fire-engines, fire-screens, fire-office, and the devil knows what other crackers beside! — This, my lady, I say, has an an- 15
gry favour.

Julia. But who is there beside Captain Absolute, friend?

David. My poor master — under favour for mentioning him first. — You know me, my lady — I am David — and my master of course is, or was, 'Squire Acres. — Then comes 'Squire Faulkland. 20

Julia. Do, ma'am, let us instantly endeavour to prevent mischief.

Mrs. Mal. O fie — it would be very inelegant in us: — we should only participate things.

David. Ah! do, Mrs. Aunt, save a few lives — they are desperately given, believe me. — Above all, there is that blood-thirsty Philistine, Sir Lucius O'Trigger. 25

deutung erhält, so z. B. *smooth-spoken*, *pleasant-spoken*, *high-flown* u. a. m. Vergl. *new-made*, *dear-loved*, *high-born*, *dead-struck* und *fresh-looking*, *hard-working* usw. Aehnlich sind Bildungen wie *warm-breathed* p. 29, 9. und *heaven-gifted* v. p. 92, 11. — 1. *On terms* i. e. on good terms; cf. *to be on even terms*, *upon terms of intimacy*, *on ill terms with one*; *upon any (no) terms* = on any (no) account unter jeder (keiner) Bedingung.

13. *folks* gehört ganz in die gewöhnliche Umgangssprache und in den burlesken Styl, sonst hat es stets etwas verächtliches in sich; beszer *people*, *persons* u. dgl. m. — 14. *Fire-office* Versicherungsanstalt, Assecuranzgesellschaft, die D. für eine Art Mordbrennerbande hält. (Die ersten

Anfänge der Feuerversicherungen in England reichen bis in die Mitte des vorigen Jahrhunderts, so dasz der Irrtum leicht erklärlich ist.) — 15. *Cracker* eig. Knacker, vulg. der durch Pulverexplosion verursachte Knall, das Feuerwerk. — *Has an angry favour* steht hier in der wenig üblichen Bedeutung, die es bei Dichtern, bes. bei Shakespeare, häufig hat: Gestalt, Ansehen, Aussehen.

18. *under favour* wie *with favour*, *by your favour*.

23. *inelegant in us* v. p. 34, 1.

— 24. *Participate* für *precipitate*.

25. *Mrs. Aunt* vulgär, v. p. 3, 11. — *Desperately given* i. e. given to desperateness; *given* hatte früher auch die Bedeutung 'gartet, gesinnt'. Vergl. *he is given to (gambling)*.

Mrs. Mal. Sir Lucius O'Trigger! — O mercy! have they drawn poor little dear Sir Lucius into the scrape? — Why, how you stand, girls! you have no more feeling than one of the Derbyshire petrefactions!

5 *Lydia.* What are we to do, madam?

Mrs. Mal. Why fly with the utmost felicity, to be sure, to prevent mischief! — here, friend — you can show us the place?

Fag. If you please, ma'am, I will conduct you. — David, do you look for Sir Anthony. [Exit DAVID.]

10 *Mrs. Mal.* Come, girls! this gentleman will exhort us. — Come, sir, you're our envoy — lead the way, and we'll precede.

Fag. Not a step before the ladies for the world!

Mrs. Mal. You're sure you know the spot.

15 *Fag.* I think I can find it, ma'am; and one good thing is, we shall hear the report of the pistols as we draw near, so we can't well miss them; — never fear, ma'am, never fear.

[Exeunt, he talking.]

Scene II.

THE SOUTH PARADE.

20 *Enter ABSOLUTE, putting his sword under his great-coat.*

Abs. A sword seen in the streets of Bath would raise as great an alarm as a mad dog. — How provoking this is in Faulkland! — never punctual! I shall be obliged to go without him at last. O, the devil! here's Sir Anthony! — how shall I escape him?

25 [*Muffles up his face, and takes a circle to go off.*

Enter Sir ANTHONY.

Sir Anth. How one may be deceived at a little distance! only that I see he don't know me, I could have sworn that was Jack! — Hey! — Gad's life! it is. — Why, Jack, — what are you afraid of? hey! — sure I'm right. — Why, Jack — Jack Absolute!

[*Goes up to him.*

Abs. Really, sir, you have the advantage of me: — I don't remember ever to have had the honour — my name is Saunderson, at your service.

3. *Derbyshire* eine Grafschaft im Innern Englands, reich an Metallen, und besonders berühmt durch ihre merkwürdigen Höhlen.

6. *felicity* statt *velocity*.

10. *exhort, envoy, precede* für *escort, convoy, proceed*.

15. *as we draw near* = while we are drawing near, on drawing near. v. p. 16, 11.

22. *provoking in F.* v. p. 34, 1.

— 25. *takes a circle* wie *t. a. round-about way, a by-way* oder mit einem scherzhaften Ausdruck: *a circumbendibus*.

27. *only that I see* = if I did not see.

32. *advantage* v. p. 25, 18; die ganze Phrase entspricht unserm 'ich habe nicht die Ehre Sie zu kennen'. Cf. *you have the advantage over me* Sie sind mir überlegen.

Sir Anth. Sir, I beg your pardon — I took you — hey? — why, z—ds! it is — Stay — [Looks up to his face.
So, so — your humble servant, Mr. Saunderson! — Why, you scoundrel, what tricks are you after now?

Abs. O! a joke, sir, a joke! — I came here on purpose to look for you, sir.

Sir Anth. You did! well, I am glad you were so lucky: — but what are you muffled up so for? — what's this for? — hey?

Abs. 'Tis cool, sir; isn't it? — rather chilly somehow: — but I shall be late — I have a particular engagement. 10

Sir Anth. Stay. — Why, I thought you were looking for me? — Pray, Jack, where is't you are going?

Abs. Going, sir!

Sir Anth. Ay — where are you going?

Abs. Where am I going? 15

Sir Anth. You unmannerly puppy!

Abs. I was going, sir, to — to — to — to Lydia — sir, to Lydia — to make matters up if I could; — and I was looking for you, sir, to — to —

Sir Anth. To go with you, I suppose. — Well, come along. 20

Abs. O! z—ds! no, sir, not for the world! — I wished to meet with you, sir, — to — to — to — You find it cool, I'm sure, sir — you'd better not stay out.

Sir Anth. Cool! — not at all — Well, Jack — and what will you say to Lydia? 25

4. *are . . . after* wie unser 'hinter etwas hersein, vorhaben'; wie *after* bei Verben der Bewegung im allgemeinen das Hindringen zu einem Gegenstande bezeichnet, so verbindet es sich, ähnlich dem *for*, mit Gegenständen auf welche ein Verlangen oder Streben gerichtet ist. So p. 19, 23: *you had sent me to inquire after his health.*

9. *somehow* eig. irgendwie, wird in der niedrigeren Umgangssprache oft als bloßes Flickwort verwendet, ist daher zu vermeiden; cf. p. 105, 5. *Somehow or other* auf die eine oder die andere Weise.

18. *make matters up* v. p. 10, 11, 30, 13.

23. *you'd better*: nach der gewöhnlichen Annahme soll *you had* verdorben sein aus *you would*,

weil man sich sonst den darauf folgenden Infinitiv nicht erklären konnte. Allein es ist dies schon an und für sich eine ganz willkürliche Behauptung, und dann läßt sich *had* sehr einfach als der Conjunctiv des Imperfects auffassen, teils als Ausdruck des Wunsches, teils in conditionaler Beziehung, während der Infinitiv die objective Bestimmung enthält; *good, better* usw. sind dabei als neutrale Adjective anzusehen. *You had better not stay out* heisst somit: du hättest besser, d. h. als etwas beszeres, nicht im Freien bleiben = es wäre besser du bleibest nicht im Freien. In demselben Sinne findet sich statt *had* auch *were* verwendet (besonders bei *W. Scott*), so dasz über die Conjunctivform *had* kein Zweifel sein kann. — *Stay out* = stay out of doors.

Abs. O, sir, beg her pardon, humour her — promise and vow: — but I detain you, sir — consider the cold air on your gout.

Sir Anth. O, not at all! — not at all! — I'm in no hurry. — Ah! Jack, you youngsters, when once you are wounded here —

5 [Putting his hand to Absolute's breast.

Hey! what the deuce have you got here?

Abs. Nothing, sir — nothing.

Sir Anth. What's this? — here's something d—n'd hard.

Abs. O, trinkets, sir! trinkets — a bauble for Lydia!

10 *Sir Anth.* Nay, let me see your taste,

[Pulls his coat open, the sword falls.

Trinkets! — a bauble for Lydia! — Z—ds! sirrah, you are not going to cut her throat, are you?

Abs. Ha! ha! ha! — I thought it would divert you, sir, though I didn't mean to tell you till afterwards.

Sir Anth. You didn't? — Yes, this is a very diverting trinket, truly.

Abs. Sir, I'll explain to you. — You know, sir, Lydia is romantic — dev'lish romantic, and very absurd of course: — now, 20 sir, I intend, if she refuses to forgive me — to unsheath this sword — and swear — I'll fall upon its point, and expire at her feet!

Sir Anth. Fall upon a fiddle-stick's end! — why, I suppose it is the very thing that would please her — Get along, you fool.

Abs. Well, sir, you shall hear of my success — you shall 25 hear. — 'O, Lydia! — forgive me, or this pointed steel' — says I.

Sir Anth. 'O, booby, stab away, and welcome' — says she. — Get along! — and d—n your trinkets! [Exit Absolute.

1. *humour her* v. p. 79, 20. —
2. *On your gout: ergänze the effect, or influence which the cold air will have on your gout.*

4. *youngsters* junge, unerfahrene Burschen, hat wie *younker* eine etwas verächtliche, gering-schätzende Nebenbedeutung. —
6. *Deuce* v. p. 3, 10, 35, 25.

9. *bauble* v. p. 102, 4.

19. *devilish romantic* v. p. 68, 13. —
— *Of course* v. p. 104, 7.

22. *fiddle-stick* ist ein beliebtes Scherzwort bei dem Engländer, v. p. 93, 19. So z. B. *the devil rides on a fiddle-stick* der Teufel ist los! *it is a fiddle-stick* (oder *blos fiddlesticks*) Narrenspossen, dummes Zeug! — 23. *Very* v. p. 29, 10. — *Get along* = get away, begone, mach dasz du fortkommst! *Take this along with you* nimm das

mit d. h. denke daran, vergisz es nicht!

25. *says I*: eine im niederen Volke sehr gebräuchliche Verbindung der 3. pers. sing. mit dem persönlichen Pronomen der 1. pers. als Subject, v. p. 61, 11. — Man ist sehr geneigt das *s* als nur des Wohlklanges halber angehängt zu betrachten.

26. *stab away*: etwa = nur zu, immer zu! *fire away* schiesz nur los! *Away* dient häufig zur Verstärkung der Tätigkeit und findet sich in solcher Bedeutung namentlich in der gewöhnlichen Umgangssprache, z. B. bei *Dickens A Christmas Carol* p. 46 (ed. R.): *the chimneys were blazing away to their dear hearts' content.* — *Welcome* = and you are welcome to it v. p. 60, 4.

Enter DAVID, running.

David. Stop him! stop him! Murder! Thief! Fire! — Stop fire! Stop fire! — O! Sir Anthony — call! call! bid 'm stop! Murder! Fire!

Sir Anth. Fire! Murder! where? 5

David. Oons! he's out of sight! and I'm out of breath! for my part! O, Sir Anthony, why didn't you stop him? why didn't you stop him?

Sir Anth. Z—ds! the fellow's mad — Stop whom? stop Jack?

David. Ay, the captain, sir! — there's murder and slaughter — 10

Sir Anth. Murder!

David. Ay, please you, Sir Anthony, there's all kinds of murder, all sorts of slaughter to be seen in the fields: there's fighting going on, sir — bloody sword-and gun-fighting! 15

Sir Anth. Who are going to fight, dunce?

David. Everybody that I know of, Sir Anthony: — everybody is going to fight, my poor master, Sir Lucius O'Trigger, your son, the captain —

Sir Anth. O, the dog! — I see his tricks; — do you know 20 the place?

David. King's-Mead-Fields.

Sir Anth. You know the way?

David. Not an inch; — but I'll call the mayor — aldermen — constables — churchwardens — and beadles — we can't be too 25 many to part them.

3. *bid'm* vulg. Contraction aus *bid them*.

13. *please you* vulgär für *please* oder *if you please*. — *There is all kinds* für *there are* ist eine selbst bei beszeren Schriftstellern vorkommende, aber fehlerhafte, Incongruenz, die besonders dann zu finden ist, wenn das Subject durch *there is* eingeleitet wird.

16. *dunce* a foolish, stupid person, dolt, blockhead, thickskull. It is derived from Duns Scotus, the great leader of schoolmen, called after him *Dunsen* or *Duncemen*, and as they were violently opposed to classic studies in the revival of learning, the name of Dunce was given to an opposer of learning, or one slow at learning. Duns died in 1308.

24. *mayor, aldermen* etc. In den englischen Städten, welche Corporationsrechte haben, wird

die Verwaltung geführt durch den *Common Council*, ähnlich unserm Stadtverordneten-Collegium, aber *Mayor* und *Aldermen* sind nicht wie unsere Bürgermeister und Stadträte eine für sich bestehende Behörde, sondern sie sind Mitglieder dieses *Common Council* und werden von diesem für ihre Posten, der erstere auf 1 Jahr, die letzteren, deren Zahl $\frac{1}{3}$ der Gesammtheit der *councillors* beträgt, auf 6 Jahre gewählt. Der *Mayor* ist der Vorsitzende des *Common Council* und die *Aldermen* bilden vorzugsweise die einzelnen Verwaltungs-Ausschüsse. — 25. *Churchwardens* sind von der Kirchspielversammlung (*vestry*) gewählte nichtgeistliche Gemeindebeamte (Kirchenvorsteher), welche im allgemeinen für die Kirche und deren Vermögen, auch für die Heilhaltung des Sabbaths zu

Sir Anth. Come along — give me your shoulder! we'll get assistance as we go — the lying villain! — Well, I shall be in such a phrensy — So — this was the history of his trinkets! I'll bauble him!
[*Exeunt.*]

5

Scene III.

KING'S-MEAD-FIELDS.

Sir LUCIUS and ACRES, with pistols.

Acres. By my valour! then, Sir Lucius, forty yards is a good distance — Odds levels and aims! — I say it is a good distance.

10 *Sir Luc.* Is it for muskets or small field-pieces? upon my conscience, Mr. Acres, you must leave those things to me. — Stay now — I'll show you. [*Measures paces along the stage.*]
There now, that is a very pretty distance — a pretty gentleman's distance.

15 *Acres.* Z—ds! we might as well fight in a sentry-box! I tell you, Sir Lucius, the farther he is off, the cooler I shall take my aim.

sorgen und die Kirchensteuer zu ordnen haben. Der *Beadle* Büttel, *Pedell*, ist Aufwärter in den Gemeindeversammlungen, *Gemeindebote* zur Besorgung von Bestellungen und Vorladungen, in manchen andern Geschäften auch *Gehülfe des constable*.

2. *as we go* v. p. 16, 11. — 3. *I'll bauble him*: *to bauble* ist hier, wie es scherzweise öfters der Fall ist, ein vom Subst. *bauble* gebildetes Zeitwort, etwa 'beläppern' von 'Lapperei, Lappalie'.

8. *forty yards is*: eig. *are*, indèß läßt sich der Singular *is* dadurch rechtfertigen, dasz man sich die angegebene Entfernung eben nicht als nach einzelnen Ellen gemessen, sondern als ein Ganzes in collectivem Sinne vorstellt, eine Anschauungsweise, die auch uns Deutschen geläufig ist, wenn wir sagen '40 Ellen ist eine hübsche Entfernung'. *A good distance* bleibt im Grunde genommen immer der Hauptbegriff des Gedankens. Ebenso steht p. 103, 5: *three or four feet . . . is as good as a mile*. Ein paar andere Belegstellen: *School for Scandal* IV, 1:

two-thirds of this *is* mine by right, 530 odd pounds. — Thirty years *has* made a difference in the price of books. — Five minutes *decides* the fate of your father (*James The Smuggler* p. 424, ed. Tauchn.)

12. *paces*: the *pace* expresses the general manner of passing on, or moving the body; the *step* implies the manner of setting or extending the foot: the *pace* is distinguished by being either a walk or a run; the *step* is distinguished by being long or short, to the right or left, forward or backward. The *pace* is a measured distance, formed by a long *step*; the *step*, on the other hand, is indefinitely employed for any space *stepped* over, but particularly that ordinary space which one *steps* over without an effort. —

13. *Gentleman's distance*: der durch den sächs. Genitiv bezeichnete Begriff des Besitzes geht hier in den einer attributiven Bestimmung über = gentlemanlike, as becomes (fits) a gentleman; so erklärt es sich dasz *pretty* nicht auf *gentleman's* sondern auf *distance* zu beziehen ist.

Sir Luc. Faith, then I suppose you would aim at him best of all if he was out of sight!

Acres. No, Sir Lucius, but I should think forty or eight-and-thirty yards —

Sir Luc. Pho! pho! nonsense! three or four feet between the 5 mouths of your pistols is as good as a mile.

Acres. Odds bullets, no! — by my valour! there is no merit in killing him so near: do, my dear Sir Lucius, let me bring him down at a long shot: — a long shot, Sir Lucius, if you love me!

Sir Luc. Well — the gentleman's friend and I must settle 10 that. — But tell me now, Mr. Acres, in case of an accident, is there any little will or commission I could execute for you?

Acres. I am much obliged to you, Sir Lucius — but I don't understand —

Sir Luc. Why, you may think there's no being shot at without 15 a little risk — and if an unlucky bullet should carry a quietus with it — I say it will be no time then to be bothering you about family matters.

Acres. A quietus!

Sir Luc. For instance, now — if that should be the case — 20 would you choose to be pickled and sent home? — or would it be the same to you to lie here in the Abbey? — I'm told there is very snug lying in the Abbey.

Acres. Pickled! — Snug lying in the Abbey! — Odds tremors! 25 Sir Lucius, don't talk so!

Sir Luc. I suppose, Mr. Acres, you never were engaged in an affair of this kind before?

Acres. No, Sir Lucius, never before.

Sir Luc. Ah! that's a pity! — there's nothing like being used to a thing. — Pray now, how would you receive the gentleman's shot? 30

Acres. Odds files! — I've practised that — there, Sir Lucius — there.

[*Puts himself in an attitude.*]

2. *if he was*: nicht *were*, denn es fehlt dem Bedingungssatze der Begriff der Ungewissheit in Bezug auf die Verwirklichung oder Nichtverwirklichung der Bedingung.

10. *friend* = second.

15. *there's no being shot at* v. p. 30, 32; oft lässt sich diese Construction durch 'lassen' wiedergeben. — 16. *Quietus* (lat. Ursprungs?) eig. die Generalquittung durch welche die Rechnungen der Schatzkammer endgültig abgeschlossen wurden, bildlich die endliche Ruhe, Tod.

24. *pickled* vulg. statt *embalmed* v. p. 61, 5.

29. *there's nothing like etc.* = there is nothing that might be compared to being used i. e. accustomed to a thing. Lord Byron verspottet die Rauflust der Irländer im Don Juan IV, 41:

But after being fired at once or twice,

The ear becomes more Irish and less nice.

— 30. *Would* nicht *should*.

31. *Odds files* potz Rappier! Doch ist wohl die Erklärung von

— a side-front, hey? — Odd! I'll make myself small enough: — I'll stand edgeways.

Sir Luc. Now — you're quite out — for if you stand so when I take my aim — [Levelling at him.

5 *Acres.* Z—ds! Sir Lucius — are you sure it is not cock'd?

Sir Luc. Never fear.

Acres. But — but — you don't know — it may go off of its own head!

10 *Sir Luc.* Pho! be easy — Well, now if I hit you in the body, my bullet has a double chance — for if it misses a vital part of your right side — 'twill be very hard if it don't succeed on the left!

Acres. A vital part!

Sir Luc. But, there — fix yourself so — [Placing him. let him see the broad-side of your full front — there — now a
15 ball or two may pass clean through your body, and never do any harm at all.

Acres. Clean through me! — a ball or two clean through me!

Sir Luc. Ay — may they — and it is much the genteelest attitude into the bargain.

20 *Acres.* Look'ee! Sir Lucius — I'd just as lieve be shot in an awkward posture as a genteel one — so, by my valour! I will stand edgeways.

Sir Luc. (Looking at his watch.) Sure they don't mean to disappoint us — Hah! — no faith — I think I see them coming.

25 *Acres.* Hey! — what! — coming! —

Sir Luc. Ay — Who are those yonder getting over the stile?

Acres. There are two of them indeed! well — let them come — hey, Sir Lucius! — we — we — we — we — won't run.

file als militärischem Ausdruck für 'Rotte (Soldaten)' vorzuziehen, da *Acres* sich *edgeways* oder *edgewise*, d. h. mit der schmalen Körperseite nach vorn, aufstellen will.

3. *you're quite out* v. p. 75, 29.

7. *of its own head* eig. ohne Erlaubnis, nach eigenem Ermessen oder Gutdünken; gewöhnlicher *of itself*, *of its own accord*. Das durch *of* mit dem Verb verbundene Substantiv tritt hier als Urheber oder als Motiv der Tätigkeit auf. Vergl. z. B. die adverbiale Formel, *of course*.

10. *a double chance* wie das frz. *la chance*, v. p. 83, 18. 111, 2. — 11. *Very hard* v. p. 53, 17.

14. *a ball or two* eine sehr gebräuchliche Ausdrucksweise für *some, a few balls*, ein paar Kugeln.

— *Clean* (cf. p. 68, 13.) = quite, wholly; *cleanly* = sauber, nett, rein.

18. *much* v. p. 22, 12. — 19. *Into the bargain* v. p. 93. 23.

20. *I'd as lieve* v. p. 99, 23. Statt *lieve* steht gewöhnlich *lieve*, deutsch 'lieb'.

24. *no faith* elliptisch als Ausruf: *there is no more faith in the world, one cannot rely upon other people any more*.

26. *stile*: in England sind wie im Stammlande der Angeln (Schleswig-Holstein) die einzelnen Acker- oder Wiesen-Complexe durch lebendige Hecken (sog. Knicks) eingefriedigt, über welche man mittelst treppenartiger Stufen (*stile*) hinwegsteigt.

Sir Luc. Run!

Acres. No — I say — we *won't* run, by my valour!

Sir Luc. What the devil's the matter with you?

Acres. Nothing — nothing — my dear friend — my dear Sir Lucius — but I — I — I don't feel quite so bold, somehow, as I did. 5

Sir Luc. O fie! — consider your honour.

Acres. Ay — true — my honour — Do, Sir Lucius, edge in a word or two every now and then about my honour.

Sir Luc. Well, here they're coming. [Looking.

Acres. Sir Lucius — if I wa'n't with you, I should almost think I was afraid — if my valour should leave me! — Valour will come and go. 10

Sir Luc. Then pray keep it fast, while you have it.

Acres. Sir Lucius — I doubt it is going — yes — my valour is certainly going! — it is sneaking off! — I feel it oozing out as it were at the palms of my hands! 15

Sir Luc. Your honour — your honour. — Here they are.

Acres. O mercy! — now — that I was safe at Clod-Hall! or could be shot before I was aware!

Enter FAULKLAND and ABSOLUTE. 20

Sir Luc. Gentlemen, your most obedient. — Ha! — what, Captain Absolute! — So, I suppose, sir, you are come here, just like myself — to do a kind office, first for your friend — then to proceed to business on your own account.

Acres. What, Jack! — my dear Jack! — my dear friend! 25

Abs., Hearn'ee, Bob, Beverley's at hand.

Sir Luc. Well, Mr. Acres — I don't blame your saluting the gentleman civilly. — So, Mr. Beverley, (*to FAULKLAND*) if you'll choose your weapons, the captain and I will measure the ground. 30

Faulk. *My* weapons, sir.

5. *somehow*: ich weisz nicht wie, v. p. 99, 9.

7. *edge in* gew. hineindrängen, mit Gewalt hineinschieben, da *edge* die Schneide oder scharfe Kante eines Körpers bezeichnet. Hier = einschieben, einfließen lassen; cf. p. 109, 11: *I must put in a word here.* — 8. *Every now and then*: gleich dem lat. *quisque* wird *every* oft als Verstärkung eines Zahl- oder Zeitbegriffes gebraucht; cf. *every other day*; *every twenty minutes gives you a new prospect.*

11. *will* v. p. 31, 3.

14. *doubt* v. p. 55, 7. — 15. *Oozing out*: the ooze = juice Saft, daher *to ooze out* von Bäumen oder

Früchten usw. das Ausfließen des Saftes durch Risse oder Löcher bezeichnet, bildl. langsam abfließen, versickern. — *As it were* v. p. 65, 3. (Mein Mut verschwindet, wie der verschwinden würde, welcher sich etwa auf meiner flachen Hand befände.)

18. *that I was safe*: man erwartet den *Conjunctiv were* als Ausdruck des Wunsches; Acres indes sieht in seiner Angst den Wunsch schon als verwirklicht an.

23. *kind office* i. e. by acting as a second to your friend (Liebedienst).

26. *heark'ee* v. p. 67, 26. — *At hand* = near, not far off.

Acres. Odds life! Sir Lucius, I'm not going to fight Mr. Faulkland; these are my particular friends.

Sir Luc. What, sir, did not you come here to fight Mr. Acres?

Faulk. Not I, upon my word, sir.

5 *Sir Luc.* Well, now, that's mighty provoking! But I hope, Mr. Faulkland, as there are three of us come on purpose for the game — you won't be so cantankerous as to spoil the party by sitting out.

Abs. O pray, Faulkland, fight to oblige Sir Lucius.

Faulk. Nay, if Mr. Acres is so bent on the matter —

10 *Acres.* No, no, Mr. Faulkland — I'll bear my disappointment like a Christian — Look'ee, Sir Lucius, there's no occasion at all for me to fight; and if it is the same to you, I'd as lieve let it alone.

Sir Luc. Observe me, Mr. Acres — I must not be trifled with.

You have certainly challenged somebody — and you came here to fight him — Now, if that gentleman is willing to represent him —
15 I can't see, for my soul, why it isn't just the same thing.

Acres. Why no — Sir Lucius — I tell you, 'tis one Beverley I've challenged — a fellow, you see, that dare not show his face! If *he* were here, I'd make him give up his pretensions directly! —

20 *Abs.* Hold, Bob — let me set you right — there is no such man as Beverley in the case. — The person who assumed that name is before you; and as his pretensions are the same in both characters, he is ready to support them in whatever way you please.

Sir Luc. Well, this is lucky — Now you have an opportunity —

25 *Acres.* What, quarrel with my dear friend Jack Absolute — not if he were fifty Beverleys! Z—ds! Sir Lucius, you would not have me so unnatural.

5. *mighty provoking* v. p. 68, 13.

— 6. *Game* i. e. the duel; Bild vom Kartenspiel. — 7. *Cantankerous* = contentious, ein nur in einzelnen Dialecten vorkommendes Wort. — *To sit out* = ausserhalb sitzen, also nicht von der Partie sein.

9. *bent on* v. p. 84, 9.

11. *occasion*: the *occasion* is that which determines our conduct, and leaves us no choice, it amounts to a degree of necessity; the *opportunity* is that which invites to action, it tempts us to embrace the moment for taking the step; *necessity* excludes the idea of choice or alternative. — So *I have no occasion for paying that bill* ich brauche nicht, habe nicht nötig; *no occasion* oder *you have no occasion* = pray don't mention it, bitte, keine Ursache!

To improve the occasion; to take the occasion by the forelock. — 12. *Let it alone* v. p. 69, 9.

13. *observe me* = listen to me, attend to what I am going to say. — 16. *For my soul* (vergl. *for the world, for God's sake*) = by my soul; ebenso findet sich bei Dichtern *for the heavens* = beim Himmel!

18. *dare* v. p. 17, 6. Hierher gehören auch *can, shall, may, will, must* und *ought*.

20. *set you right* wie unser 'zurechtsetzen', *to rectify, to set or put to rights*. — 23. *Characters* = the parts in a play, die Rollen, Gestalten.

27. *have me* etc. wie p. 27, 22: *I would not have had her sad or sick*. Man ergänze *be*, so dasz

Sir Luc. Upon my conscience, Mr. Acres, your valour has oozed away with a vengeance!

Acres. Not in the least! Odds backs and abettors! I'll be your second with all my heart — and if you should get a *quietus*, you may command me entirely. I'll get you *snug lying* in the *Abbey* 5 *here*; or *pickle* you, and send you over to Blunderbuss-hall, or anything of the kind, with the greatest pleasure.

Sir Luc. Pho! pho! you are little better than a coward.

Acres. Mind, gentlemen, he calls me a *coward*; coward was the word, by my valour! 10

Sir Luc. Well, sir?

Acres. Look'ee, Sir Lucius, 'tisn't that I mind the word coward — *coward* may be said in joke — But if you had called me a *poltroon*, odds daggers and balls —

Sir Luc. Well, sir? 15

Acres. — I should have thought you a very ill-bred man.

Sir Luc. Pho! you are beneath my notice.

Abs. Nay, Sir Lucius, you can't have a better second than my friend Acres — He is a most *determined dog* — called in the country '*Fighting Bob*'. — He generally *kills a man a week* — don't you, Bob? 20

Acres. Ay — at home! —

Sir Luc. Well then, captain, 'tis we must begin — so come out, my little counsellor (*draws his sword*) — and ask the gentleman, whether he will resign the lady, without forcing you to proceed against him? 25

Abs. Come on then, sir — (*draws*); since you won't let it be an amicable suit, here's my reply.

Enter Sir ANTHONY, DAVID and the WOMEN.

David. Knock 'em all down, sweet Sir Anthony; knock down my master in particular — and bind his hands over to their good 30 behaviour!

have den Accusativ mit dem Infinitiv ohne *to* regiert, oder fasze so *unnatural* als Ergänzung des Objects *me*; cf. p. 15, 30.

2. *with a vengeance* = with great violence, thoroughly.

3. *backs* von dem Verb *to back* one gebildet, i. e. j. den Rücken decken, unterstützen, also etwa 'Potz Secundanten'. — *Abettors* im gewöhnlichen Sinne 'Aufhetzer, Helfershelfer'.

9. *coward* franz. *couard*, wörtlich einer der den Schwanz einzieht wie ein feiges Tier, allgemein Feigling; *poltroon* feige prahlerische Memme, mit der

Nebenbedeutung eines nichtswürdigen Menschen.

17. *beneath my notice*: *beneath* bezeichnet, ähnlich wie *below*, ein Nachstehen an Bedeutung oder Würde; *to take notice of* sich kümmern um.

22. *'tis we* = it is we *who* must b. v. p. 7, 5. — 27. *resign* v. p. 79, 15.

27. *amicable* (ä) wie das franz. à l'amiable = par voie de douceur, sans procès; an amicable settlement, to settle a dispute (Procesz) amicably. — *Suit* ist die beim Gerichte anhängig gemachte Klage, nicht der Procesz selbst.

30. *bind his hands over* etc: juri-

Sir Anth. Put up, Jack, put up, or I shall be in a phrensy — how came you in a duel, sir?

Abs. Faith, sir, that gentleman can tell you better than I; 'twas he called on me, and you know, sir, I serve his majesty.

5 *Sir Anth.* Here's a pretty fellow! I catch him going to cut a man's throat, and he tells me, he serves his majesty! — Zounds! sirrah, then how durst you draw the king's sword against one of his subjects?

Abs. Sir, I tell you! that gentleman called me out, without explaining his reasons.

10 *Sir Anth.* Gad! sir, how came you to call my son out, without explaining your reasons?

stischer Ausdruck. Auf Anzeige einer Herausforderung (*challenge to fight*) verurteilt der Friedensrichter (*justice of the peace*) den Herausforderer zu einer Bürgschaft von £ 200 mit zwei Bürgen, im Fall der Weigerung aber lässt er denselben durch einen *warrant of commitment* auf 1 Jahr oder bis zur Bestellung der Bürgschaft ins Gefängnis führen. Strenger ist *surety for the good behaviour*, indem eine hohe Procezbürgschaft bis zur Entscheidung durch die nächsten Assisen verlangt, oft auch noch Stellung unter Polizei-Aufsicht verhängt wird. Die juristische Formel ist gewöhnlich die: (A. wird in Freiheit gesetzt) 'on condition that A. shall be bound to keep the peace against the Queen and all her loyal subjects, and particularly against the plaintiff B. for the space of 12 months'. — Hier vermengt Acres in komischer Weise die beiden Ausdrücke *to bind one's hands* und *to bind one over to good behaviour*. — Wir wollen an dieser Stelle noch zur Ergänzung von p. 64, 8. bemerken, dass nach allgemeiner Rechtsanschauung der Herausforderer zu einem Duell fast als unzurechnungsfähig angesehen wird. Ein Officier, der vor kurzem (December 1864) einen Advocaten gefordert hatte, tat in öffentlicher Gerichtssitzung förmlich Abbitte, indem er grosze Aufregung als Entschuldigung vorbrachte, muszte aber doch Friedensbürgschaft auf 12 Monate stellen.

1. *put up* einstecken: *up* als Adverb drückt die an einem Gegenstande bis oben hinaufgehende Tätigkeit aus, also eine Vollen- dung, Vervollständigung derselben, es hat aber nicht wie das deutsche 'auf' den Begriff des Oeffnens, Trennens usw. So heist *the passage was shut up* = zugeschlossen, *he was covered up* bis oben zugedeckt. v. p. 10, 11: *make it up*; p. 99, 18: *to make matters up if I could*. — 2. *How came you in a duel*: in bezieht sich öfters auf Verbalbegriffe, die eine Bewegung oder überhaupt eine Tätigkeit bezeichnen, die zu einem (angegebenen) Ziele oder Resultat hinstrebt, jedoch von dem Begriff der Ruhe in oder an dem Ziele zurückgedrängt wird, wie hier = how came you to be in a duel? Vergl. p. 9, 20: *she has fallen in love with a tall Irish baronet*; p. 17, 7: *the least demur puts me in a phrensy*; p. 40, 17: *to put you in mind*. — *They fell in the pit they themselves had digged. She fell in a swoon*. Doch ist diese Verwendung von *in* (meist statt into) nicht umfangreich.

4. *'twas he called on*: über *who* v. p. 7, 5; statt *called on me* findet man gewöhnlich *called me out* = challenged me to fight. *To call on o.* heisst j. an- oder aufrufen, ermahnen, häufig auch bei j. vorsehen, besuchen.

7. *durst*: Imperfect des anomalen *dare* wagen, dürfen, welches in der Bedeutung 'herausfordern, Trotz bieten' ganz in die schwache Conjugation übergegangen ist.

Sir Luc. Your son, sir, insulted me in a manner which my honour could not brook.

Sir Anth. Zounds! Jack, how durst you insult the gentleman in a manner which his honour could not brook?

Mrs Mal. Come, come, let's have no honour before ladies — 5
Captain Absolute, come here — How could you intimidate us so?
— Here's Lydia has been terrified to death for you.

Abs. For fear I should be killed, or escape, ma'am?

Mrs Mal. Nay, no delusions to the past — Lydia is convinced; speak, child. 10

Sir Luc. With your leave, ma'am, I must put in a word here — I believe I could interpret the young lady's silence — Now mark —

Lydia. What is it you mean, sir?

Sir Luc. Come, come, Delia, we must be serious now — this is no time for trifling. 15

Lydia. 'Tis true, sir; and your reproof bids me offer this gentleman my hand, and solicit the return of his affections.

Abs. O! my little angel, say you so? — Sir Lucius — I perceive there must be some mistake here, with regard to the affront which you affirm I have given you. I can only say, that it could not have been intentional. And as you must be convinced that I should not fear to support a real injury — you shall now see that I am not ashamed to atone for an inadvertency — I ask your pardon. — But for this lady, while honoured with her approbation, I will support my claim against any man whatever. 20 25

Sir Anth. Well said, Jack, and I'll stand by you, my boy.

Acres. Mind, I give up all my claim — I make no pretensions to anything in the world — and if I can't get a wife, without fighting for her, by my valour! I'll live a bachelor.

5. *let's have no honour* etc. = in the presence of ladies it is not fit to discuss on affairs of honour. — 6. *Intimidate*: the danger that is near or before the eyes *frightens*; that which is seen at a distance, *intimidates*: hence females are oftener *frightened*, and men are oftener *intimidated*. — 7. *Here's Lydia* suppl. *who has been t.*

9. *delusions* statt *allusions*.

11. *put in a word* v. p. 105, 7: *edge in*; p. 21, 20: *bring in*.

16. *reproof*: people of all ages and stations, whose conduct is exposed to the investigation of others, are liable to *reprehension*; but children only, or such as are in a subordinate capacity, are exposed to *reproof*.

18. *say you so*: die Sprache des Affects entbehrt oft des umschreibenden *to do*. v. p. 56, 26. — 22. *Support* i. e. by fighting. — 24. *For* = as for, as to; die Präposition *for* hat hier causale Bedeutung, so dasz die Ellipse *for this lady* gleichbedeutend ist etwa mit: 'wie unsere Sache (Streit) steht wegen dieser Dame usw.' — *While honoured* v. p. 5, 22.

26. *stand by you* sowohl im eig. Sinne 'bei, neben, an jemandes Seite stehen', wie bildlich = support, assist, defend. *Stand by (back)*, *gentlemen Platz gemacht!*

29. *live a bachelor* gewöhnlich erklärt als ob *like (as)* ausgelassen

Sir Luc. Captain, give me your hand — an affront handsomely acknowledged becomes an obligation — and as for the lady — if she chooses to deny her own hand-writing, here —

[*Takes out letters.*

5 *Mrs. Mal.* O, he will dissolve my mystery! — *Sir Lucius*, perhaps there's some mistake — perhaps I can illuminate —

Sir Luc. Pray, old gentlewoman, don't interfere where you have no business. — Miss Languish, are you my Delia, or not?

Lydia. Indeed, *Sir Lucius*, I am not.

10 [LYDIA and ABSOLUTE walk aside.

Mrs. Mal. *Sir Lucius O'Trigger* — ungrateful as you are — I own the soft impeachment — pardon my blushes, I am Delia.

Sir Luc. You Delia — pho! pho! be easy.

15 *Mrs. Mal.* Why, thou barbarous Vandyke — those letters are mine — When you are more sensible of my benignity — perhaps I may be brought to encourage your addresses.

Sir Luc. *Mrs. Malaprop*, I am extremely sensible of your condescension; and whether you or Lucy have put this trick upon me, I am equally beholden to you. — And, to show you I am not
20 ungrateful, Captain Absolute, since you have taken that lady from me, I'll give you my Delia into the bargain.

Abs. I am much obliged to you, *Sir Lucius*; but here's my friend, fighting Bob, unprovided for.

Sir Luc. Hah! little Valour — here, will you make your for-
25 tune?

sei. Doch ist es beszer das Substantiv als Prädicatsnomen aufzufassen, denn A. will nicht leben gleich einem Junggesellen, sondern das Junggesellenleben ist ein Begriff. Dieser prädicative Nominativ findet sich häufig nach den Verben *be, stand, sit, become, remain, seem, prove, turn (out)* u. a. m. z. B. *Elizabeth lived and died a Virgin Queen.*

3. *chooses* v. p. 9, 26.

5. *dissolve* v. p. 96, 7. Man sagt *to dissolve* a doubt, a magic spell und ähnl. — 6. *Illuminate* sehr gesuchter Ausdruck statt *explain, elucidate* u. dgl.

8. *business* v. p. 14, 4.

11. *ungrateful as* etc. v. p. 92, 10. — 12. *Impeachment* höchst komisch, obendrein da es als *soft* zart bezeichnet wird, statt *fault* oder *offence*. *Impeachment* ist eine feierliche Anklage, welche das Haus der Gemeinen vor dem

Oberhause verfolgt und wobei dieses als einziger und höchster Gerichtshof auftritt. Gegenstand derselben ist schlechte Verwaltung öffentlicher Angelegenheiten, Verletzung anerkannter constitutioneller Rechte und ähnliche grobe Staatsverbrechen; sie erstreckt sich daher namentlich auf Minister und andere höhere Staatsbeamte.

13. *be easy* v. p. 66, 13.

14. *Vandyke* (statt *Vandal*) der berühmte holländische Maler † 1641. — 15. *Benignity* gesuchter Ausdruck für *condescension* oder *kindness*: *benignity* is ascribed to princes. — 16. *Addresses* v. p. 10, 17. 41, 20.

18. *put this trick on me* wie *to serve (play) one a trick*; man findet auch *blos to put on* = impose upon one, meistens in passiver Construction. *Trick for trick*. — 21. *Into the bargain* v. p. 93, 23.

Acres. Odds wrinkles! No. — But give me your hand, Sir Lucius, forget and forgive; but if ever I give you a chance of *pickling* me again, say Bob Acres is a dunce, that's all.

Sir Anth. Come, Mrs. Malaprop, don't be cast down — you are in your bloom yet. 5

Mrs. Mal. O Sir Anthony! — men are all barbarians.

[*All retire but JULIA and FAULKLAND.*]

Julia. He seems dejected and unhappy — not sullen — there was some foundation, however, for the tale he told me — O woman! how true should be your judgment, when your resolution is so weak! 10

Faulk. Julia! — how can I sue for what I so little deserve? I dare not presume — yet Hope is the child of Penitence.

Julia. Oh! Faulkland, you have not been more faulty in your unkind treatment of me, than I am now in wanting inclination to resent it. As my heart honestly bids me place my weakness to the account of love, I should be ungenerous not to admit the same plea for yours. 15

Faulk. Now I shall be blest indeed!

[*Sir ANTHONY comes forward.*]

Sir Anth. What's going on here? — So you have been quarrelling too, I warrant. — Come, Julia, I never interfered before; but let me have a hand in the matter at last. — All the faults I have ever seen in my friend Faulkland seemed to proceed from what he calls the *delicacy* and *warmth* of his affection for you — There, marry him directly, Julia; you'll find he'll mend surprisingly! 20

[*The rest come forward.*]

1. *Odds wrinkles* Anspielung auf Mrs. Malaprop. — 2. *Give you a chance* so viel wie *occasion, opportunity*, nur dasz *chance* mehr den Begriff des Zufälligen enthält, v. p. 83, 18. — 3. *Dunce* v. p. 101, 16.

8. *sullen*: the *sullen* man charges his sufferings on others, and makes them suffer in common with himself; to be of a *gloomy* disposition is a man's misfortune, and renders him in some measure pitiable. — 10. *How true* etc. Sinn: ich hätte der Sache mit dem Duell näher auf den Grund gehen sollen, da einmal meine Liebe zu F. so grosz ist, dasz ich den Entschlusz ihm zu entsagen nicht aufrecht halten kann; dieser Entschlusz war voreilig.

13. *more faulty* etc. Sinn: Deine Schuld, indem Du mich so lieblos behandeltest, ist nicht gröszer als

meine, die darin besteht, dasz ich (wegen meiner Liebe) keine Neigung habe Dir deswegen zu grolen; also: eigentlich müszte ich Dir böse sein. Da ich nun aber meine Schwäche auf Rechnung meiner Liebe setzen kann, so will ich gern denselben Grund für Dich, d. h., Deine Liebe als Entschuldigung Deines Benehmens gelten laszen. — 15. *Resent*: *resentment* is a brooding sentiment altogether arising from a sense of personal injury; it is associated with a dislike of the offender, as much as the offence, and is diminished only by the infliction of pain in return.

18. *blest* v. p. 20, 3.

22. *have a hand in* die Hand im Spiele haben, sich beteiligen bei, sich in eine Sache mischen. Cf. *to have a hand at s. th.* geschickt sein in etwas; *a man of his hands.*

Sir Luc. Come now, I hope there is no dissatisfied person, but what is content; for as I have been disappointed myself, it will be very hard if I have not the satisfaction of seeing other people succeed better —

5 *Acres.* You are right, Sir Lucius. — So, Jack, I wish you joy — Mr. Faulkland the same. — Ladies, — come now, to show you I'm neither vexed nor angry, odds tabors and pipes! I'll order the fiddles in half an hour to the New Rooms and I insist on your all meeting me there.

10 *Sir Anth.* 'Gad! sir, I like your spirit; and at night we single lads will drink a health to the young couples, and a husband to Mrs. Malaprop.

Faulk. Our partners are stolen from us, Jack — I hope to be congratulated by each other — *yours* for having checked in time
15 the errors of an ill-directed imagination, which might have betrayed an innocent heart; and *mine*, for having, by her gentleness and candour, reformed the unhappy temper of one, who by it made wretched whom he loved most, and tortured the heart he ought to have adored.

20 *Abs.* Well, Jack, we have both tasted the bitters, as well as the sweets, of love — with this difference only, that *you* always prepared the bitter cup for yourself, while *I* —

Lydia. Was always obliged to *me* for it, hey! Mr. Modesty?
— But come, no more of that — our happiness is now as unallayed
25 as general.

Julia. Then let us study to preserve it so; and while Hope pictures to us a flattering scene of future bliss, let us deny its pencil those colours which are too bright to be lasting. — When hearts deserving happiness would unite their fortunes, Virtue would crown
30 them with an unfading garland of modest hurtless flowers; but ill-judging Passion will force the gaudier rose into the wreath, whose thorn offends them, when its leaves are dropt!

1. *there is no dissatisfied p. d. h.* früher unzufrieden. — 2. *But what* wird häufig als gleichbedeutend mit *but that* oder *but* gebraucht; v. p. 23, 23. — *It will be hard* v. p. 53, 17.

10. *spirit* v. p. 79, 15.

13. *partners* wird selten in dem Sinne wie hier = Braut verwendet; *are stolen* wie das folgende *to be congratulated* in reflexivem Sinne zu nehmen. — 14. *In time* v. p. 36, 3. — 15. *Betrayed* wie p. 92, 18. — 18. *Wretched* zweisil-

big zu lesen wie *blessed*, *aged*, *naked*, *wicked*, *beloved*, *learned*, *ragged* usw. und die von Participien gebildeten Adverbien wie *deservedly*, *avowedly* u. a. m. Für Zusammensetzungen indes wie *middle-aged*, *half-naked* usw. gilt die Regel nicht.

24. *unallayed* v. p. 87, 14.

29. *would unite*: *would* wie das folgende *will* in iterativem Sinne, v. p. 31, 3; wir übersetzen durch das Präsens, da der Satz eine allgemeine Wahrheit enthält.

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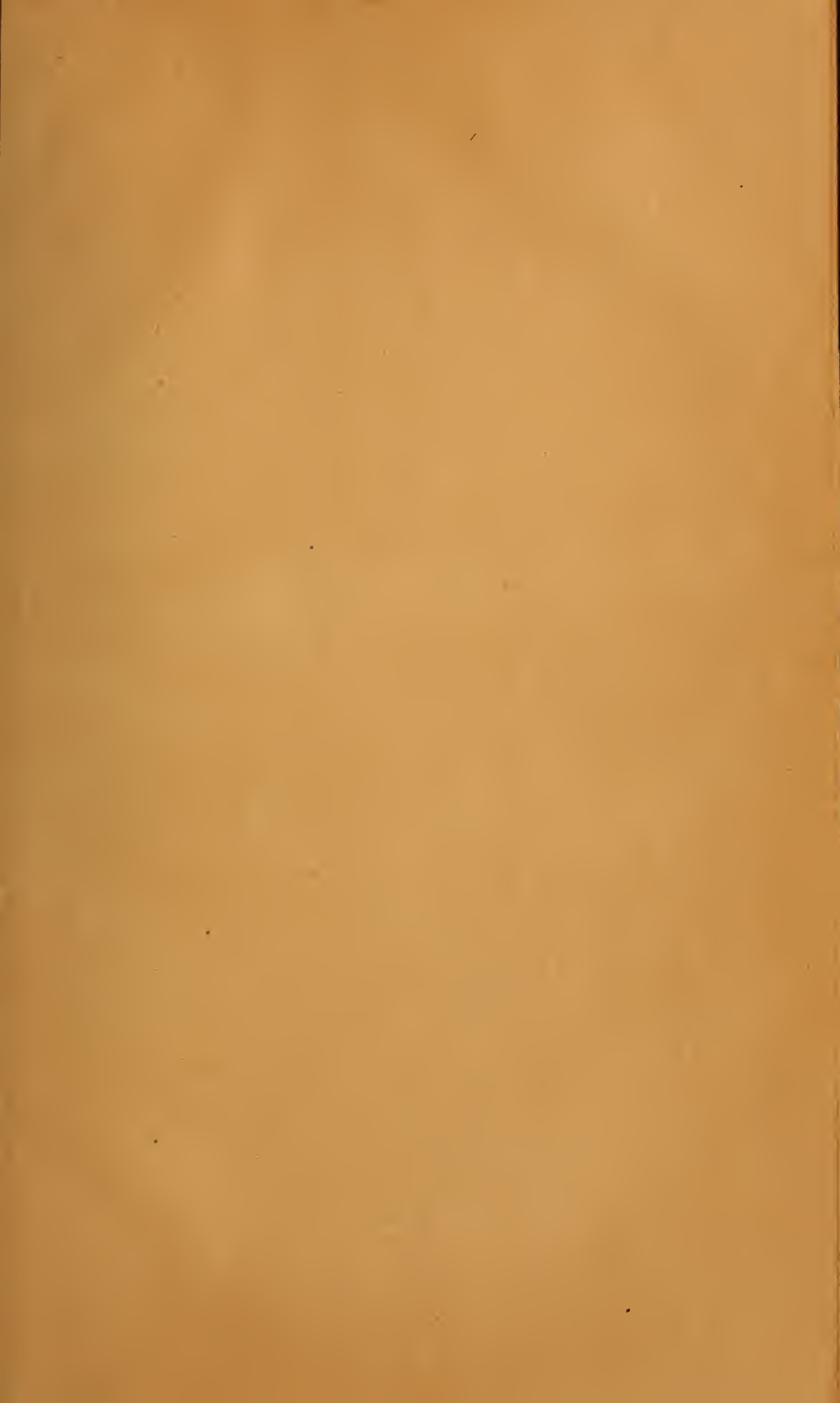
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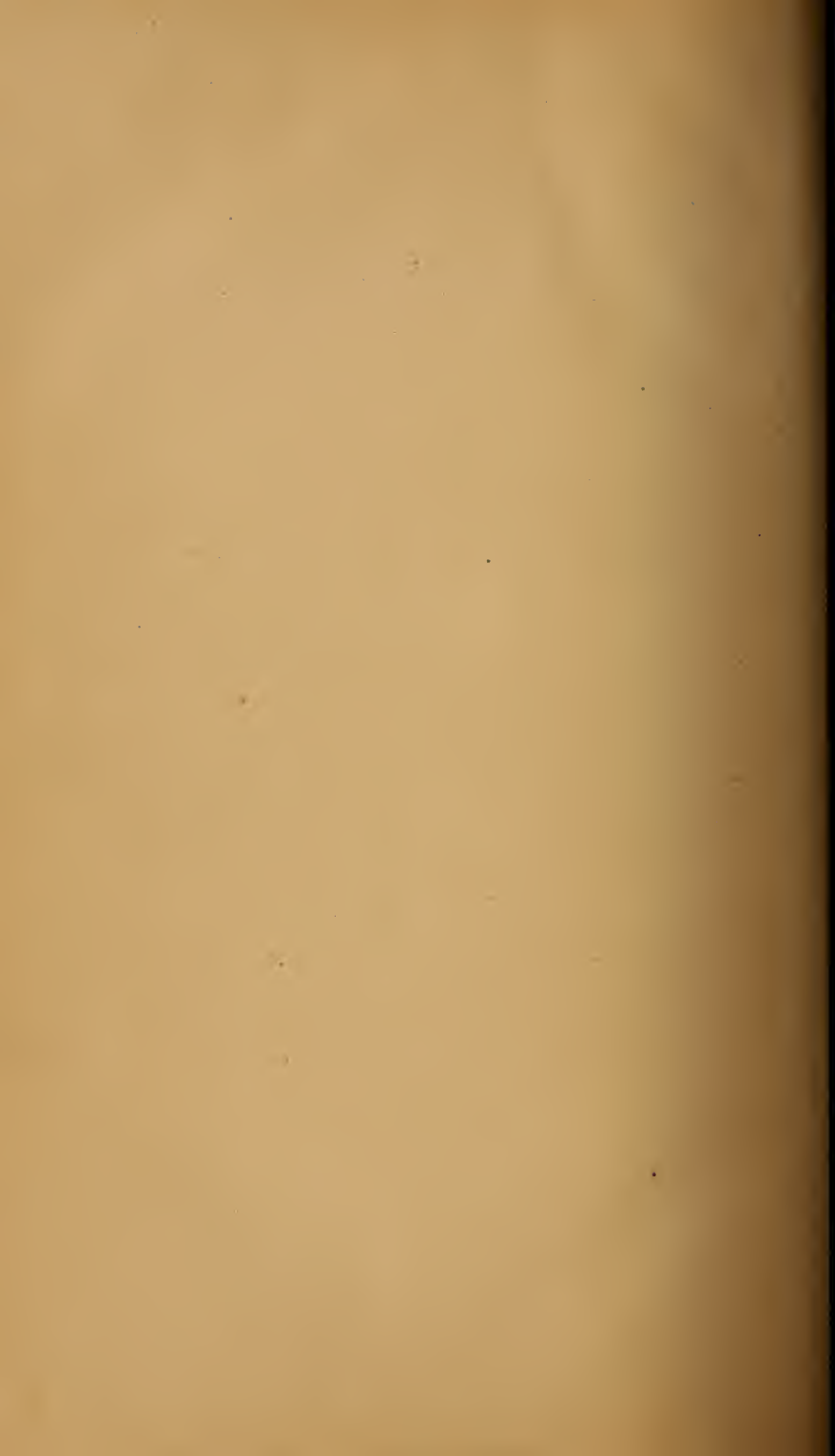
Z.

Zusammensetzung *der Adjective*
28. 29. 37. 92. 96.

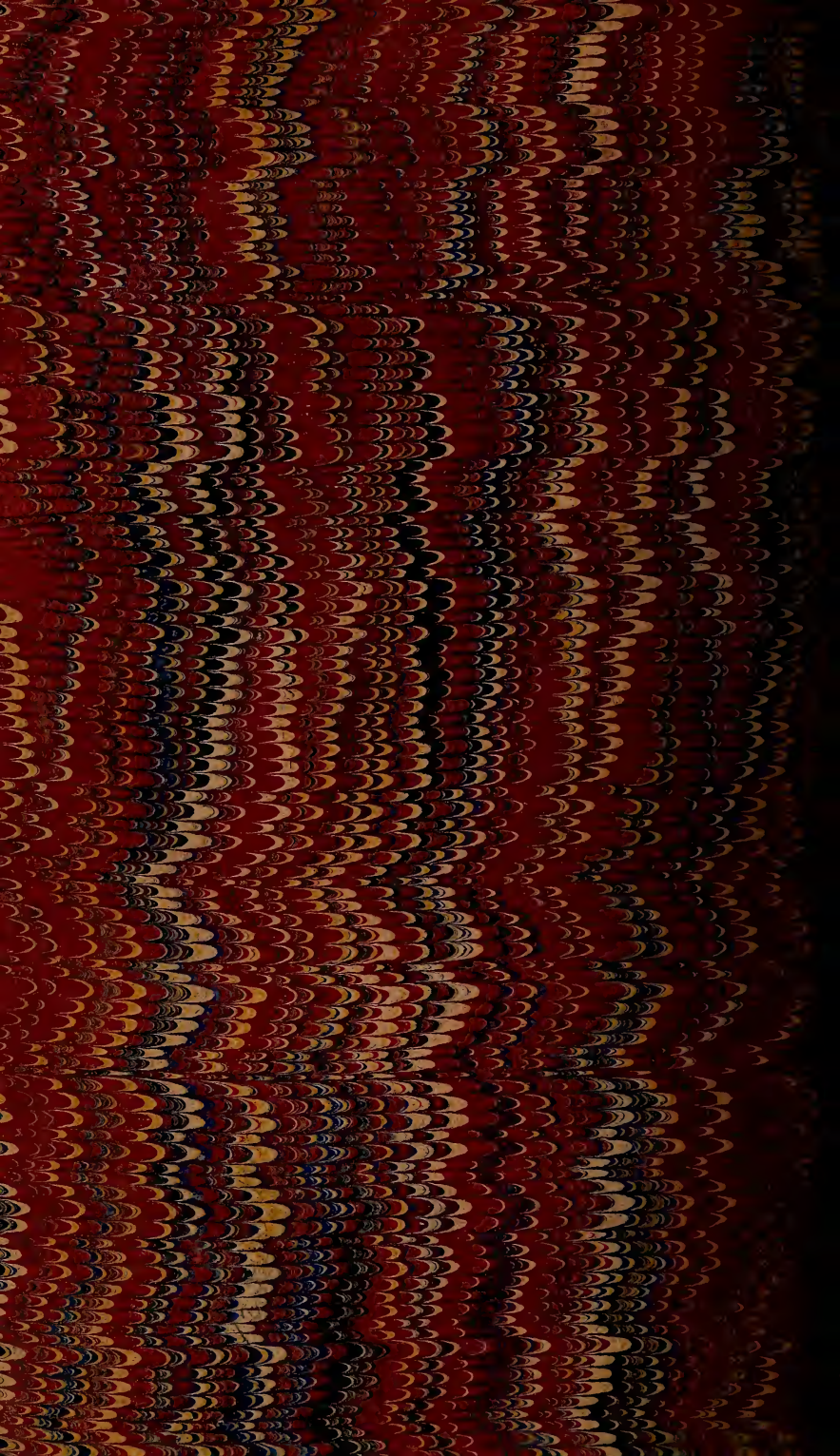
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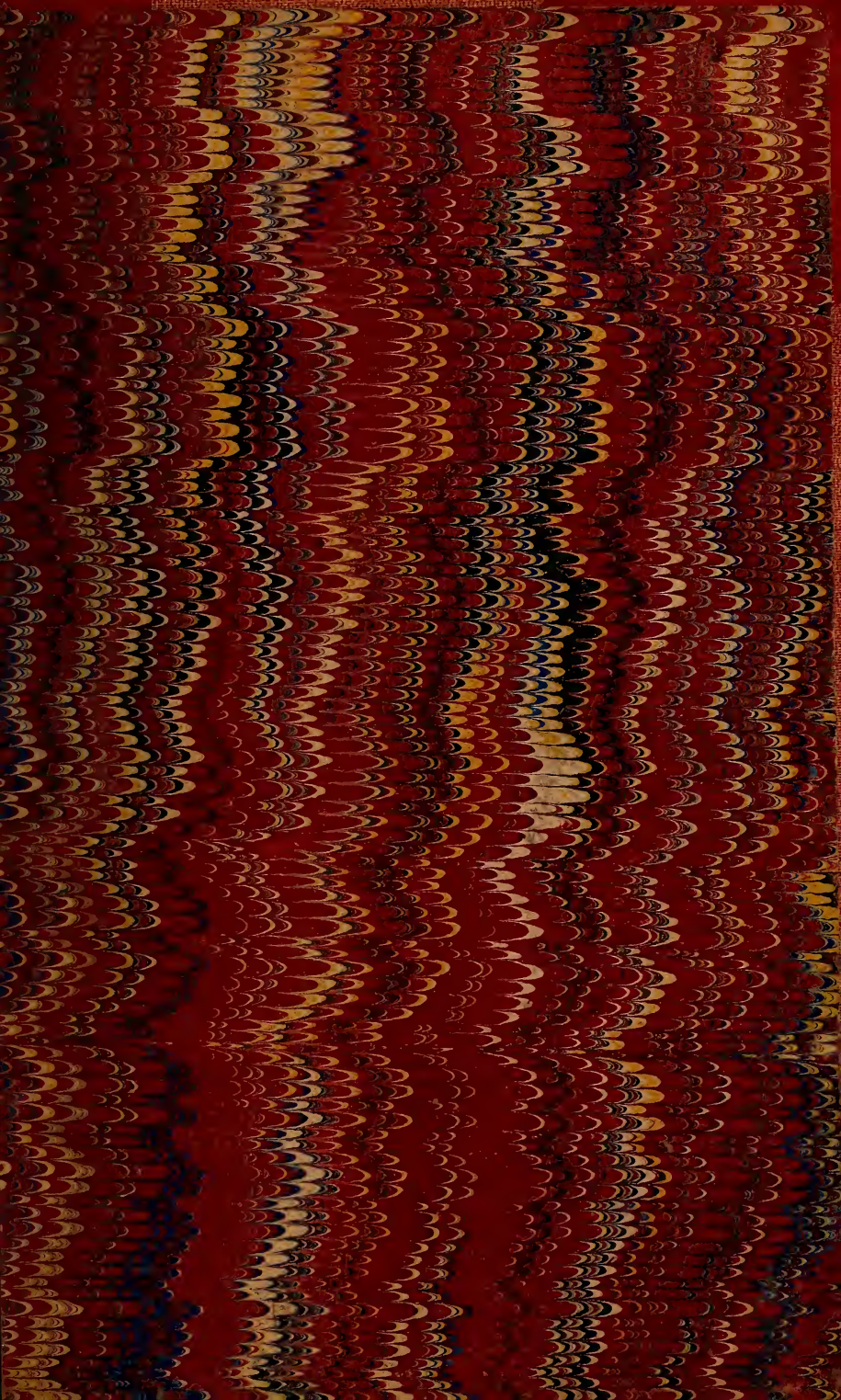
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